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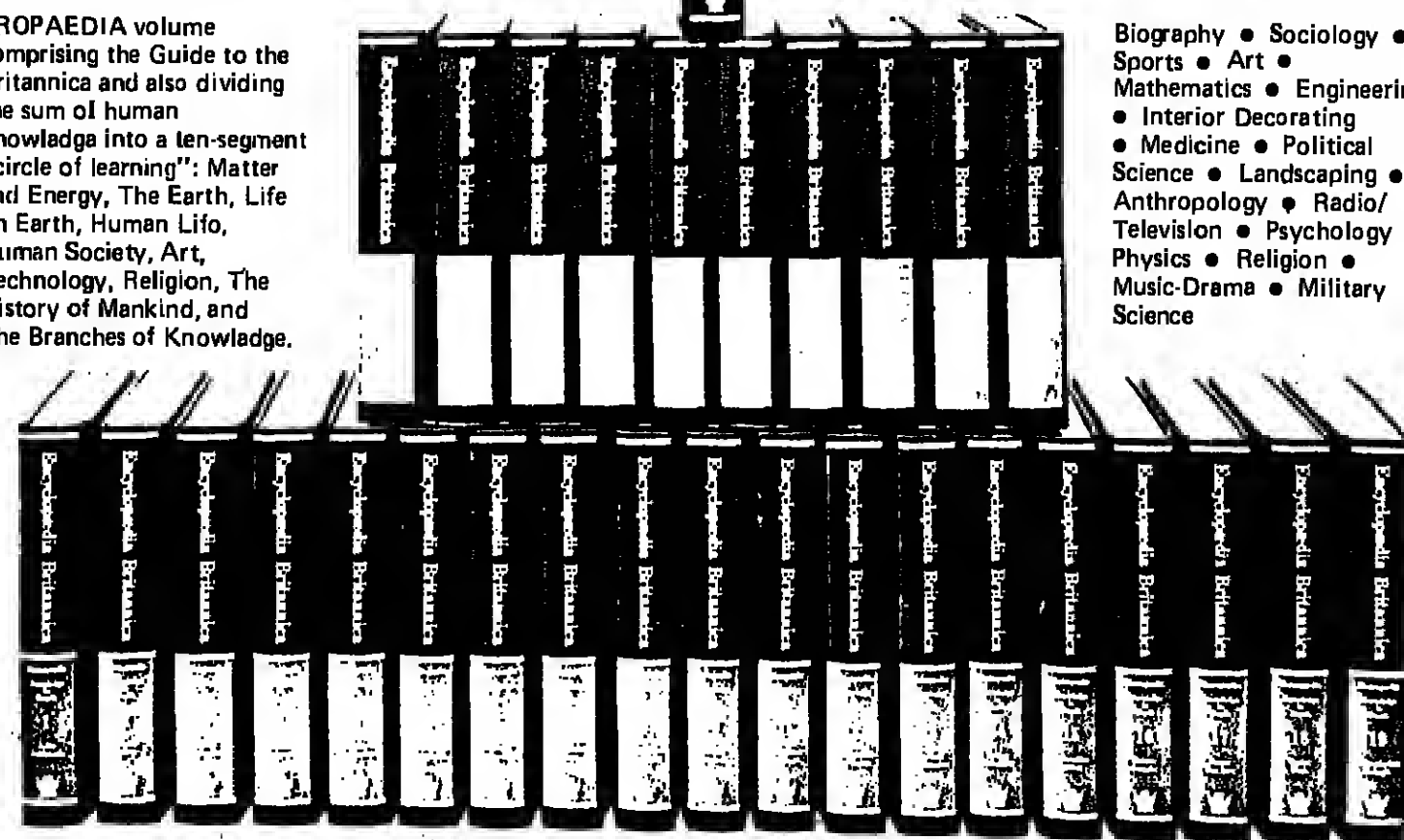
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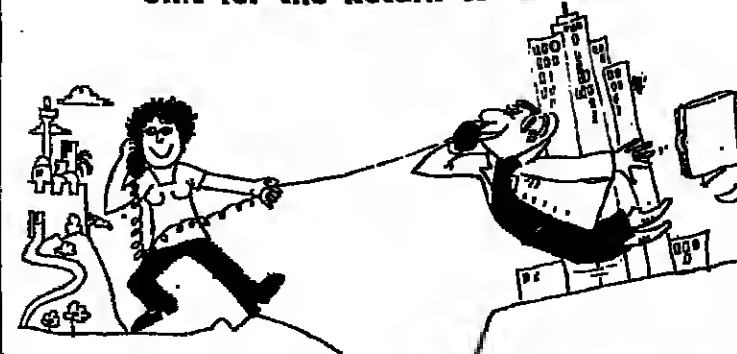
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FACTS ABOUT the Entebbe rescue operation which many Israelis do not know are revealed in a new edition of the best-seller, *The Hit Team*, a riveting account of international Arab terrorism and Israeli undercover measures to contain it.

The author, David B. Tinnin, who visited Israel recently, said that the new chapter, entitled "Terror, Inc.," relates how Israeli secret agents managed to reach Entebbe through Kampala, disguised as tourists. They checked the old airport terminal where the hostages were being held, he said, and were able to verify that there were no explosives hooked up to the terminal, which was surrounded by Ugandan army troops. "That information," Tinnin said, "was relayed to the IDF in Israel, and was of great importance in planning the rescue."

Even more significant, according to Tinnin, is the fact that Dr. Haddad, the chief brain behind the Pelelinton attack, was in Somalia at the time of the hijacking, talking directly with Jabra, the terrorist in Uganda who was in charge of the Entebbe operation. "The Israelis managed to monitor their conversation," Tinnin disclosed, "and learned that the terrorists were not really interested in bartering for lives, as they claimed, but were planning to kill all of the Israeli hostages even if Israel agreed to release the PLO terrorists from prison."

*The Hit Team*, now available in Hebrew translation, was an immediate success when it was published in 1976 by Little, Brown and Company in a division of Time, Inc. Tinnin, a Times correspondent for the last 10 years, estimated that the first press run in hardback was about 200,000 copies. Since then, the book has been widely serialized by many periodicals including *The Jerusalem Post*, and today some 15 publishers around the world are distributing the book — in hardcover and paperback — in 60 countries.

Movie-makers saw *The Hit Team* as a "natural" for conversion into an international cloak-and-dagger thriller, to be filmed in the major capitals of the world. Tinnin said he received a bevy of offers, but decided to sell the film rights to Israel, on Israeli film company headquartered in Tel Aviv with offices in New York and London. With Tinnin as consultant, the script is now being prepared by Robert Hopkins, an American writer.

The movie will deal with the training and start of Israeli undercover operations after the Munich Massacre of Israel's Olympic team, Tinnin said. "It will be the first film to be based on Israeli espionage, and a great deal of sensitivity will be needed in making the film to be sure that the Black September group are not portrayed as idiotic heroes."

Asked about the Arabs' reaction to his book, Tinnin said that "outrageously enough, it was not negative. Most Arabs and the PLO believe the book shows justification for continuing terrorism," he said.

Tinnin said he had met with PLO people in New York, but they believed he was an agent for the CIA. "Obviously, I couldn't prove otherwise," he said wryly.

A tall, strapping figure with white hair and an engaging smile, Tinnin was asked to tell how he came to write *The Hit Team*. That story is almost as fascinating as the book itself.

FOR NEWSMEN, being at the right place at the right time is often a capricious game of ly-



## LILLEHAMMER ENCOUNTER

The Hit Team, the story of Arab kill and Israeli counterkill, has become a major best-seller, and is soon to be filmed. Author David Tinnin tells RUTH ARIELLA BROUDE how a chance encounter in Lillehammer led him to write the book.

roulette. Tinnin agreed that chance played a major role in his getting the inside story of Arab kill and Israeli counterkill.

For him the tip of the iceberg first surfaced when the 11 Israeli athletes were taken hostage and murdered during the Munich Olympic Games in September, 1972.

"At the time, I was working as a Times foreign correspondent-at-large, based in Paris, with all of Europe as my beat," Tinnin related.

"On the morning of the September 5 attack, I was in the Reuters press office in Paris," he recalled. He read the teletype copy, assessed the situation quickly, and flew immediately to

Munich.

"Thanks in part to a story I had done on West German Chancellor Willy Brandt as *Time's* 'Man of the Year' in 1970, I still maintained excellent contacts with Brandt's inner circle, and I went straight to the Bayerischer Hof Hotel, where Brandt's chancery staff was headquartered."

Brandt was awakened that morning at 7:15 with the same news that Black September terrorists had taken Israeli athletes hostage in the Olympic Village.

On hearing the news, Brandt went directly to the Bayerischer Hof Hotel, from where he called Israeli Prime Minister Golda Meir and Arab leaders. Tinnin

followed the nightmare events as they unravelled, remaining at Brandt's side through the entire affair, which ended with a memorial service for the Israeli victims.

AS TINNIN describes in his book, that incident influenced Golda Meir to make an abrupt about-face in dealing with Arab terrorists. She acquiesced to the "hawks" in her Cabinet and agreed to authorize the formation of special "liquidation squads" made up of Israeli intelligence agents, whose mission would be to seek out and destroy the entire Black September leadership.

During the months when Golda Meir had refused to sanction this setting up of Israeli hit-teams, Tinnin writes, her main objection had been: "Some day our people will get caught, and tell me, what will we do then?"

But the die had been cast and Ali Hassan Salameh, the man who conceived and directed the Olympic Massacre, was target number one.

At the time of the Olympic Massacre, Tinnin said, he was completely unaware of Israel's behind-the-scenes decisions. "Then, in the late fall of 1972, there was an outbreak of mysterious killings reported in Europe," he recalled. "An Arab was killed in Rome, two others in Cyprus, one in Paris. An Israeli diplomat was shot at and wounded in Brussels. Another Israeli was gunned down in the streets of Madrid."

"I became intrigued by the European press's fragmentary reports concerning the mysterious deaths," Tinnin continued. "I sensed that something special was happening and in *Time* story I published in summer 1973, entitled 'The Deadly War of the Spooks,' I suggested that the assassinations were a part of an undercover war carried on between the leading Arab terrorists and Israelis bent on reprisal."

LITTLE DID Tinnin know at the time how accurate his speculation would prove to be.

"While vacationing on the French Riviera in July of 1973," he continued, "I received a call from my magazine that an innocent Arab waiter had been killed in a small Norwegian town by a six-man Israeli assassination team who had been caught."

Tinnin admitted he had originally dismissed the Lillehammer assassination as the bungling work of amateurs, certainly not of Mossad, the Israeli Intelligence Agency with an international reputation for skill, efficiency, and secrecy.

Furthermore, as Tinnin writes in *The Hit Team*, Lillehammer was hardly the place for a political assassination.

Lillehammer is an isolated Norwegian town of 20,000 with light industry, a well-known historical museum and cross-country skiing; a town of gaily-painted clapboard houses, small shops, a few outdoor cafes and one main shopping street, stretching for about six blocks; a town with back alleys, no dark stairwells," he writes. Lillehammer is a town where everyone knows everyone and where anything unusual would immediately be noticed, a town where there had been no killing for 40 years. Until July 21, 1973.

At about 10:40 that day, an Arab waiter, mistakenly identified as Ali Hassan Salameh, the Black September terrorist who masterminded the Munich Olympic Massacre, was gunned down by

Israeli intelligence agents on Furubakken Road in Lillehammer. Six members of the Israeli "hit-team" were caught, arrested, and tried.

"The Israelis would never be so stupid as to get caught, I realized when I first heard about the Lillehammer incident," Tinnin recalled. "The matter ended there."

Then one day in February, 1974, Russian writer, Alexander Solzhenitsyn was exiled from the USSR.

Determined to get an interview, Tinnin tracked the author from West Germany to Zurich to Lillehammer, where the local writers' club had offered Solzhenitsyn a new home for his family.

It was in Lillehammer, while pursuing Solzhenitsyn, that David Tinnin met and befriended Dag Christensen, the only other journalist still on Solzhenitsyn's trail. Parked in a car in the snow, waiting for a chance to talk with Solzhenitsyn, the Norwegian and the American got around to discussing the political assassination of the previous summer.

"Christensen happened to mention that the same men guarding Solzhenitsyn at that moment had also been involved in the counter-intelligence activities which led to the arrest and prosecution of the six Israelis accused of gunning the waiter down," Tinnin recalled.

"He also told me that a great deal of material about the assassination which had never been published outside of Scandinavia was available to the public, including a long summary of the trial."

SHEER COINCIDENCE, perhaps, that the two journalists should meet and compare notes under such circumstances, but David Tinnin sensed he had stumbled on to something big.

"We agreed to meet again," Tinnin continued, "and in the months that followed I realized how greatly I had misjudged the Lillehammer incident."

"Based on the court summary, newspaper reports and information from confidential sources, Christensen was able to produce through outline of the events leading up to the Lillehammer assassination. I was completely astounded by the openness in Norway," Tinnin revealed, "and the accessibility of official documents and court records, an openness exceeding even that of the U.S."

Tinnin arranged to get English translations of some 100 pages of the court records, and working together, he and Christensen interviewed about 20 witnesses, and a special prosecutor who worked on the trial. The court record even included data on prior investigations in other countries, concerning Arab kill and Israeli counter-kill, he narrated.

Sifting hundreds of tiny details and checking information from sources separated by thousands of miles, the two journalists pieced together a global jigsaw puzzle linking events which were of international significance.

The result of their research, became the best-seller *The Hit Team*.

"I REGRET THAT I had to write about an Israeli intelligence failure," Tinnin concluded. "I would have preferred to write about their success, but when it's an undercover operation, you don't usually hear about the successes — except when it's as spectacular as the rescue in Entebbe." □

# Where parents fear to tread

SEX AND FAMILY: for many the connection between the two, physical and emotional, is more and more in flux. As with many other subjects, the educators and socializers in Western countries have stepped in where parents fear to tread — or cannot.

The Israeli school system has not firmly trod yet — but the foot is up in the air, looking for the right place to come down. "Right" for religious and non-religious Jews, "right" for Moroccan girl of eight, for a seventh-generation sobra male going into the army next year. Who should handle the subject? Should they bring it up or wait until someone asks?

One of the people in charge of finding some answers is Uri Ben-Shalom in the Education Ministry's "Programme on Family Life and Sex Education" for non-religious schools. Like many other programmes, this one was spurred four years ago by findings on adolescent sexual activity reported by the Prime Minister's Committee on Youth in Distress.

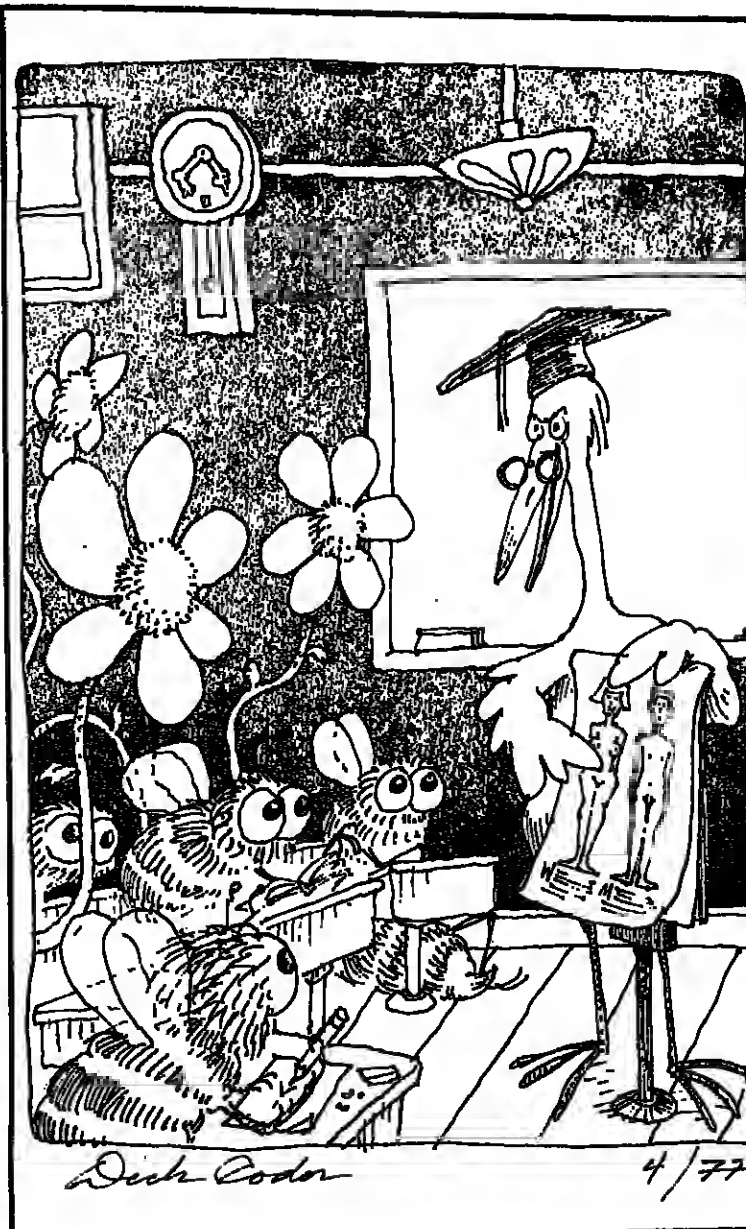
Hanna Har-El, the director now on leave, began gathering material on programmes abroad, and has produced several pamphlets with translated articles and sample curricula, as well as a few pamphlets on using adolescent literature in Hebrew as a basis for discussion of parent-child relationships, dating, and so on.

Ben-Shalom recently circulated a preliminary questionnaire on educational "activity" (undefined) in the area of sex education. About 20 per cent of the 1,300 schools in the system had some activity, involving a total of 29,200 students. What this "activity" means is unclear. Perhaps only that a fair number of educators are interested. Many who had no programmes wrote back asking "What can we do?"

For Ben-Shalom and his staff, that is still a question. Using the translated material and enlisting experts in fields from gynecology to psychology, they have sponsored seminars for teachers and teacher-counselors. The approach is one of "value clarification," Ben-Shalom explained, presenting the alternatives on subjects such as pre-marital sex and "helping the child make his own value judgments."

What are still lacking after three years of work are the practical tools for classroom use. Furthermore, school principals, who were not consulted in the original recruitment of interested teachers, are dragging their feet about providing time in the class schedule for sex and family. A couple of hundred teachers have received training during vacations on some university campuses. Now they need on-the-job training; a supportive hand when they wobble over uncharted territory in the classroom.

Ben-Shalom says these problems are now being dealt with: professional teams are preparing classroom material on such subjects as masculinity and femininity (with a bias toward equality of the sexes), sexual relations (pros and cons of sex before marriage), pregnancy and birth control, bodily changes during adolescence, and, for small children, something on the theme



How to teach sex education in our schools is a question Israeli authorities are turning to with hesitation. POST reporter MARSHA POMERANTZ reports on a few programmes that do exist.

of "I'm a girl, you're a boy." The subject of contraception will "apparently" be in the programme, probably in the context of pre-marital sex, Ben-Shalom said.

School principals will be asked to recommend teachers for participation in workshops — to secure their cooperation in implementing the results. And those teachers who have participated in summer courses will continue to meet monthly during the year with advisers.

THEN WHAT? After all this, presumably the programme would become part of the curriculum. "Conditions are ripe," Ben-Shalom says, but he still feels the heads of the Ministry are not involved enough in the subject to buy it and formalize it. A number of experiments have come to the classroom. One which seems noteworthy was carried on by Ruth and Pinhas Rothstein, guidance counsellor and high school teacher.

In an all-male vocational school in Rehovot, they were recently asked to give a series of six one- and one-half-hour classes. They described the experience to me before marriage, pregnancy and birth control. (In other programmes, Rothsteins have found that girls' concerns are more emotional;

is only one facet of complex relationships. In any group, "before the members can bring up problems about sex, they must resolve their feelings toward each other."

When the Rothsteins presented themselves to classes (they later divided each into two groups), the first reaction was anger. "Will you demonstrate?" the boys wanted to know. Then came objective questions: the boys simply needed information, and didn't want to be involved.

Keeping the tone serious but open, the Rothsteins made it clear that they were willing to discuss all questions "to the extent of our knowledge," Ruth said. "If young people ask our opinion about sexual relations in adolescence, we say 'let's talk about it.' Pinhas qualifies that: 'We are open but we pull in one direction — toward refining relationships, bringing about mutual respect.'"

"BY THE third or fourth meeting in Rehovot, we could feel their subjective participation," Ruth said. They wanted to clear up superstitions, ask what to do on a date. For boys, the recurring questions are about the size of the penis, venereal disease, birth control. (In other programmes, Rothsteins have found that girls' concerns are more emotional;

fears of pregnancy, whether their boyfriends will leave them if they don't sleep with them, how the family will react, with whom they can talk about all this.)

Young people from traditional Sephardic backgrounds have special conflicts, Ruth said, acknowledging that even bringing up the question of sexuality is a challenge to authority in the home. Some parents don't let their daughters out at night, assuming that any social activity after sundown must be something like prostitution. "I try to explain to the girls that they must take into consideration where they live."

It is not only the youth who have doubts, Pinhas stressed. The Rothsteins often meet with groups of parents who think they are participating only to learn "what to tell their children." As it turns out, they later admit, they have plenty to learn themselves.

PERHAPS the most systematic and thorough programme in family education has come from the state religious division of the Education Ministry. It was developed under the direction of Hanna Grizim over the last 18 months.

It draws on the Jewish concepts of human relations, such as respect for mother and father, family purity and modesty, but shakes out of those generalities very specific concerns of children from kindergarten age through high school. The wisdom of Torah and Talmud is made "operative" in the light of psychological theories on how children develop their self-image.

"This is not sex education," Grizim explained, "though the subject comes up." In fact, even "family education" is too limiting as a title, she feels, since the approach blends in stages the development of the individual in the family and the individual in the society of his peers — with preparation for the eventual goal of setting up his own family.

Much of the material came from talks with children in and out of the classroom. It consists of four workbooks to be used either directly by students or in discussion evoked by the teacher. Along with the workbooks is a series of games for the younger children, letters to parents, fictional diaries of a young girl and boy and theoretical guidelines explaining the project.

This kindergarten workbook, for instance, includes space for a family, a self-portrait, and a family tree, which prompts such questions as "How did you meet Daddy?" and "What was I like when I was a baby?"

Other themes: the work my parents do, what I do with others alone, what we talk about in the family, what makes me/us happy or sad, the day's agenda at home, obligations and rights in the family and among friends, what's yours, what's mine, the meaning of giving. The themes are treated "spirally," in a more detailed and sophisticated way for each age level.

Grizim stresses that what counts is not so much the answers, but whether there is "someone to talk to." Hence the encouragement to ask parents about their lives. Once channels of communication are set up or rein-

forced, fewer generational crises are likely. "A family isn't only a joint refrigerator," she insists.

Parents, for all that, are not the only party on the other end of the line. Grizim believes that "not everything should be put out on special conflicts, Ruth said, the table" in the classroom where Torah is studied. But children should be informed early in the talks that other people are available for private conversation: the school nurse, psychologist, and so on.

"We're not authoritarian," Grizim said, "though we do believe that at certain points, young people need authority." In keeping with the value of doubt, Pinhas stressed. The Rothsteins often meet with groups of parents who think they are participating only to learn "what to tell their children." As it turns out, they later admit, they have plenty to learn themselves.

This conversation took place, incidentally, shortly after Grizim, a grandmother who describes herself as "closer to 50 than 40," gave birth to her fifth child.

IRONICALLY, the two Ministry employees who are seeking answers to the same questions through different approaches — Uri Ben-Shalom and Hanna Grizim — have never met to discuss their work. One planned meeting fell through, and another has yet to be scheduled.

In the third sector of the Ministry — the department of education and culture for Arabs, no programmes in sex or family education exist. "It is a very sensitive subject," said department head Emmanuel Koplevitz. "The matter is under consideration, but there is nothing in this school at the moment."

Dr. Emmanuel Chigier, head of the Israeli Sex Education Association and chief physician of Aliyot Hanoor, credits Ministry employees for working without much encouragement, but opposes the centralized approach in the education system.

He proposes a concentrated effort within a limited age range in several schools, with a close follow-up to evaluate results. The problem, as usual, is personnel. There is little about sex education in teachers' seminars — a "glaring anomaly." In other personnel-training programmes — from medicine to social work — the availability of sex education programmes is spotty.

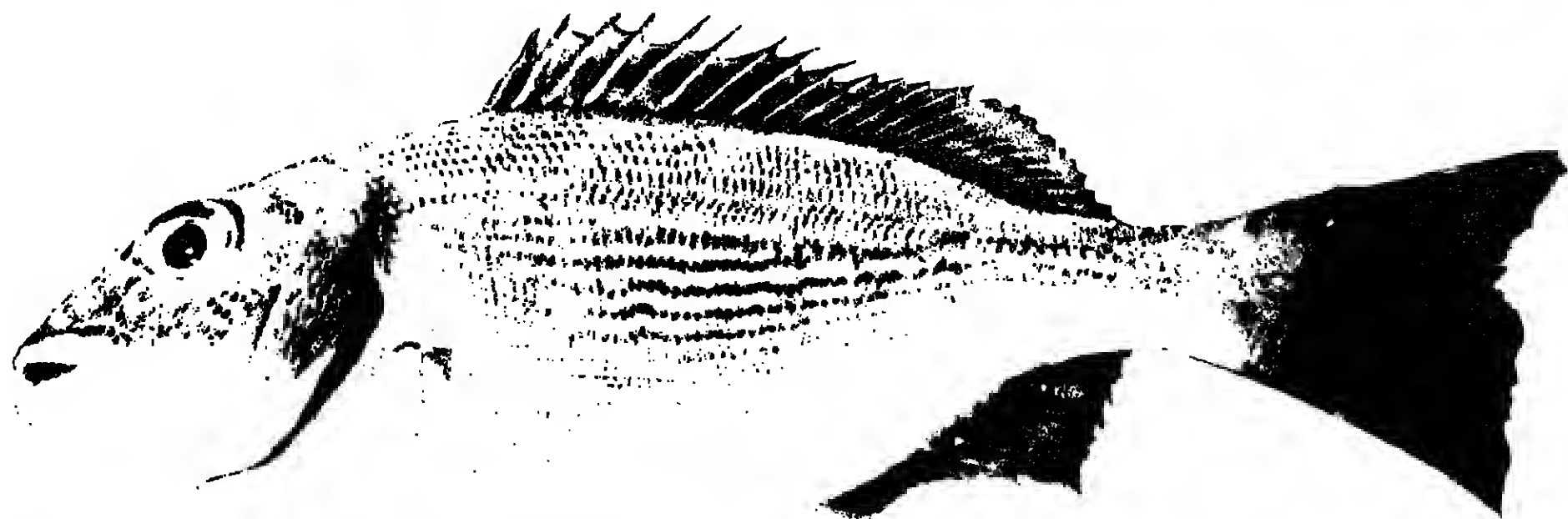
One of the most severe problems is the failure to provide regular counseling for couples ly tree, which prompts such questions as "How did you meet Daddy?" and "What was I like when I was a baby?"

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# BARDAWIL BREAM

Behind a sand barrier on the coast of northern Sinai lies a lagoon three times as large as Lake Kinneret. In the past four years this has been developed into the country's most profitable fishing ground. *The Post's* GEORGE LEONOF reports.

MOST ISRAELIS think of northern Sinai as a battlefield or, in peacetime, a barren buffer zone. Pinec-names are connected chiefly with military action against the Egyptians in three wars, and have little significance in any but a military context. The Bardawil lagoon, on the Mediterranean coast some 50 km. west of El-Arish, is one of the few exceptions. It is the centre of the region's most important industry.

Carefully nurtured by Israeli ichthyologists over the past four years, fishing in Bardawil has been modernized and organized, and the catch has doubled and improved in quality. Today, the area earns more foreign currency than the rest of the country's fishing industry put together.

The shallow, highly saline lagoon would long ago have turned into a swamp but for persistent dredging of two man-made openings in the sand barrier that isolates it from the Mediterranean. Now, under the supervision of the civilian branch of the military government, guided by scientists, it provides a livelihood for some 2,400 Arab fishermen and a regional population several times that number.

In the four years since their recommendations began to be implemented, Hebrew University biologists have helped to develop an export trade that currently yields about \$2m. per annum. By far the greater part of the lagoon's harvest comes in the form of the gilt-head sea bream, a delicious, firm-fleshed fish not encountered in commercial quantities elsewhere along our coast. It is in great demand in Europe, and more than half of the Bardawil bream catch, now running at around 1,200 tons a year, is air-freighted to Italy and France, where it fetches a fancy price.

THE BIOLOGISTS, along with the government-owned Israeli Oceanographic and Limnological Research Company, began taking an active interest in the lagoon's

fishing potential a little more than six years ago. Professor Adam Ben-Tuvia, head of the University's Zoology department, set up a field laboratory in Nahal Yam, where Zahal and the Jewish Agency had established what they hoped would become a fishing settlement within the framework of the army's Nahal programme.

The experiment did not succeed. The national servicemen showed little inclination to stay on in the desolate region at the end of their compulsory stint in order to develop the settlement as a viable economic unit — which is what the Nahal programme is all about. But the Zahal outpost remained, as did the laboratory.

Scientific interest centred mainly, if not exclusively, on the bream. Other marketable fish regularly netted included several species of grey mullet, better known to the Israeli palate as *burri*, and the sea bass, or *garus*.

The bream commanded attention both because it represented about 90 per cent of the total catch — 2,000 tons last year — and because only Bardawil offered the necessary conditions for a study of the habits, biology and population dynamics of this valuable and extraordinary species with a highly complex reproduction process.

From what is known so far, most gilt-head bream are born male. They are hermaphroditic, and change sex in time to spawn. Unlike the trout, which comes in from the sea and fights a game battle against the current to spawn in its river birthplace, adult bream leave the lagoon home each winter to spawn in the open sea, and the juveniles find their own way back.

At those points farthest from the openings in the sand barrier, the salinity of the 600 sq.-km. lagoon (three times the size of Kinneret) is much higher than that of the Eastern Mediterranean. Only a few species can thrive in Bardawil. The bream does so particularly well, but when scientific



Checking the breams' growth.

studies began in 1970, it was found that the species was facing extinction in the lagoon as a result of indiscriminate over-fishing.

BEN-TUVIA'S TEAM of ichthyologists recommended a number of measures to protect the bream and increase its numbers. Implementation of the proposals began just over four years ago, supervised jointly by the civil administration and the Ministry of Agriculture. The results were so patently beneficial to the Arab fishermen, whose over-exploitation of the lagoon's resources was the main danger to the fish, that they willingly cooperated with the authorities.

They soon found they were bringing in more fish with less effort. Loans were made available on acceptable terms for motor-

ing the fishing fleet, acquiring more durable synthetic-fibre nets, and developing other facilities.

At T'ul, the fishermen's base some 70 km. east of El-Arish, the fresh-water supply was augmented and refrigerated storage was built. A petrol station was installed and an all-weather approach road was laid to the coastal highway, for speedier delivery of the daily catch to El-Arish.

The willing cooperation of the fishermen in implementing what must at first have appeared to them as restrictive measures was an important factor in bringing about the twofold increase in the catch. The measures began with a ceiling on the number of fishing units, as the scientists foresaw that any increase in the lagoon's fish population would inevitably result in more applications for fishing licences.

Next, a progressively larger mesh size was made mandatory in order to permit zero-age fish (under one year) to escape. Fishing methods were revised. For example, the beach seine was gradually eliminated. In this method, several men throw a net in an arc just off the beach, and wade in, dragging the two ends to converge on shore. Not only did this take a great deal of manpower, but it also accounted for the greatest destruction of juvenile fish.

Routine supervision of the nets was introduced and inspectors checked up at T'ul and marketing outlets in El-Arish to ensure that no bream measuring less than 18cm. long were being sold.

PRIOR TO THE introduction of the conservation measures, there was no control over fishing in Bardawil. Now the scientists also pressed for and obtained a three-month closed season, from December to the end of February. The object was to preserve the young bream in the lagoon while the adult fish were away in the open sea spawning, and to allow

the latter to regain weight and strength when they return to the sheltered basin, lean and exhausted from their migration. The spawning bream eat practically nothing while out at sea.

"And it works," Ben-Tuvia says. "The fishermen don't close because they are now convinced that the nine-month fishing season not only gives them the same catch they formerly took in 3 months, but is far more profitable because the quality of the fish is superior and they fetch a higher price."

While a large percentage of the bream taken before the controls came into force were skinny juveniles, today the catch comprises adult, healthy fish weighing from 200 to 400 gm. Bream of up to 2 kg. have been netted in the lagoon, but they are not common. They can grow even larger: fishermen off the south of France have brought in specimens weighing up to 4 kg.

Much remains to be done before the scientists are satisfied that they know all they need to about the Bardawil bream. Reproduction processes must be better understood, as well as the influences that induce the change in sex and whether there is one such change or several. The effect of various degrees of salinity is also being probed to determine the most suitable conditions. More accurate figures on the lagoon's total stock are required to ascertain the optimum permissible catch.

Experiments are already under way to breed the bream in hatcheries by artificially induced spawning under controlled conditions. This is being done in Eilat in the H. Steinitz Biological Laboratory headed by Professor Zeev Weiss of the Hebrew University, and at the southern Sinai settlement of Di-Zahav.

If the bream take to the Red Sea and reproduce "in captivity," an important and profitable new industry may be born in the deep south. □



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Bishop Guregh Kapikian, with one of his pupils. Below: an Armenian priest.



# LITTLE ARMENIA

Jerusalem's Armenians still largely accept the strict social controls of their Church and elders. But there are young dissidents impatient with that community's conservatism. WALTER RUBY visits the Armenian Quarter and describes the mood behind the walls. JUDAH PASSOW took the photographs.

IN MANY WAYS, the Armenian Quarter is a fantastic anomaly in today's Jerusalem. It is a sheltered enclave in a turbulent city, a functional theocracy in which the Church influences every facet in the lives of the inhabitants.

"Within the walls of the St. James Convent we are still living in the 18th century," said one youth, "but most of us don't see any reason to change. People here are like brothers and sisters and everyone looks out for everyone else. We have good schools and civic organizations, and the Church takes care of our problems. Why should we try to become modern?"

George Hintlian, a secretary at the Armenian Patriarchate, pointed out that there have been Armenians in Jerusalem since the 4th century CE, and the Quarter has been in the south-west corner of the Old City for over 600 years.

"Due to our relative isolation," he continued, "and our complete non-involvement in the political affairs of the city, we have been almost completely unaffected by the upheavals of history. Throughout the long period of its existence, the community has sought only to maintain its religion, culture and national heritage. That remains our mission today."

The Armenians still largely accept the strict social controls of their elders, and unquestioningly follow the dictates of the Church. Marriage out of the community and other forms of assimilation are almost completely unknown.

"The great power and importance of the Church in our communities throughout the world is due to the fact that, except for a brief period after World War I, the Armenians have had no political independence for hundreds of years," said Bishop Guregh Kapikian, who is also principal of the Holy Translators Lay School in the Quarter.

"The Church long ago stepped in to safeguard the interests of our people, and also took over the management of all social and administrative functions. The Church created the art, education and cultural life of the Armenians."

OVER 20 PER CENT of Jerusalem's Armenian population are employed by the Patriarchate in many lay positions. The land and the buildings in the Quarter are owned by the Patriarchate, which runs the schools, social clubs, library and printing press. Much of the community lives within the walls of the St. James Convent, which is not a building but a large compound and includes the ancient Cathedral of St. James.

Most of the residents sought refuge inside the walls during the 1948 war, and stayed on. Those who resided in the convent, unlike those who live outside, pay no rent to the Patriarchate. The gates of

the compound are closed at 9 p.m. every night.

"The Church has a special flavour because it is both religious and national," said Bishop Kapikian. "It is based on moral principles that cannot be changed, and its primary duty is to preserve the national entity in the diaspora. The Church must maintain the community's links with the past, while adapting systems which will help the people to live in the present, such as our health foundation, a lay committee to aid the elderly, social and sports clubs, and scouts."

THE EFFORTS of the Patriarchate to strike a balance between the traditional and the modern are readily apparent in the school system which includes Bishop Kapikian's lay school and a seminary for 14-year-olds-and-up who plan careers within the Church.

The lay school, which has 250 students, is orientated towards a general programme (based on standards set by London University) and "national education" (which concentrates on the study of Armenian art, literature and religion).

The pictures on the walls are of famous Armenian leaders, both secular and religious. A number of charts and maps exhort the viewer never to forget that the Turks murdered over one million Armenians during World War I, and robbed the Armenian people of most of their ancestral homeland.

The Patriarchate is currently supervising the rebuilding of the House of Claphas, an ancient Armenian monastery — located just outside Zion Gate — that was destroyed in the fighting in 1948. The project will cost around \$1m., and when completed in about three years the monastery will tower above the nearby Church of the Dormition. Current excavations, conducted by the Patriarchate with the help of the Jerusalem Foundation, have uncovered tombs of patriarchs from the 18th and 17th centuries.

Another notable religious institution is the Convent of the Olive Tree, where the Armenian nuns live and work. Young Armenian women cannot become nuns; only those who have passed child-bearing age are allowed to devote themselves exclusively to the Church. They are responsible for the upkeep of the Church of the Archangel, and do beautiful embroidery work.

The Patriarchate is relatively liberal on the subject of women's rights. Bishop Kapikian said that "although it is impossible for women to become priests, we have always believed in according women equal rights in education and employment." In Armenia, women were often mayors and government officials.

It was the Armenians who opened Jerusalem's first co-educational school in 1830.

Nevertheless, the community elders still place heavy restrictions on the activities of their married daughters, who are not allowed to go on dates, as part of an organized group, many families, parents arrange the marriages of their children.

Bishop Kapikian denied the lateness of a generation gap in the community.

"The major change is that the new generation is better educated, more beautiful, physically, and more accustomed to conveniences than their parents. But in questions of Armenian identity, cultural preservation and love of the Church, the generation maintain the traditions of their elders."

This is unquestionably true. "For 1,000 years, we have been what the Patriarchate has been. It is impossible to go against a kind of tradition," said one young man. He added that while young people resented the democratic procedure in the community, everyone agreed that the Church had done an excellent job of looking after their interests.

The young seem to be remarkably well-behaved. They are not given to rebelliousness, are no delinquents and they do not smoke. There has been a case, as far as anyone remembers, of an unmarried Armenian girl becoming pregnant.

YET, BENEATH THIS peaceful surface of continuity and changelessness, there are signs of discontent. The pressures of modern life in emigration; but it is difficult to assess its extent because the numbers are so small.

According to Hintlian, there are between 3,000 and 4,000 Armenians in Jerusalem, perhaps another 1,000 in the rest of the country, representing a total drop of about 600 since 1947. But many Armenians insist that the drain has been greater, especially since 1971, now threatens the viability of the community.

The Israel Bureau of Statistics in 1972 listed only 1,000 Armenians in Israel; but it pointed out that the figure was probably much too low, as many Armenians may have counted simply as Orthodox Christians and not as Armenians. But if the Patriarchate's figures are correct, even that numerical loss in population over a 10-year period represents a large emigration.

Why are they leaving? Most of the trouble seems to be economic. Most of the Armenians are engaged in trade, specialising in areas as gold and metal, ceramics, shoe, photography, and souvenir. The slump since 1973 has been very hard. And the imposition of VAT has caused despair.



Below: an Armenian storekeeper and a jeweller. Below: a man sits under the watchful eye of St. Jacques.



business community.

"It is getting so bad that a man must become a thief to survive," said Yacoub Arakelian, a goldsmith. "People buying gold today go to the black market, where they don't have to pay VAT or customs duties." He added: "If things don't improve in the next three months, I'll be forced to leave, too."

A YOUNG goldsmith's apprentice said that due to the hard times, many of his friends have been unable to find work, and sit in cafes playing *sheshbesh* all day. "For an Armenian, it is a great disgrace and humiliation to be unemployed," he said. "Most of these people give up and go to America."

Haroutioun Semerdjian, a young merchant who owns a photography and souvenir shop on David Street, said:

"At one time all the shops of David Street, and in the Christian Quarter, were owned by Armenians. There are only about 20 Armenian-run shops left in the entire Old City. During the boom period between 1967 and 1973, Arab merchants moved into some of the fields — like photography — that were once Armenian and undersold us. Today, there aren't enough of us to compete effectively against them."

Semerdjian stated, however, that there are other reasons for the exodus, especially among the young.

"There is no real future for young Armenians here. We are all against intermarriage, and the continuing emigration means there are fewer and fewer potential mates to choose from. I recently visited Los Angeles, and found that most of my friends and former classmates were there. So what is there to hold me here?"

Semerdjian's sister, Azno, expressed dissatisfaction with the confining life-style in the Quarter. "They used to close the gates of the convent at 10 p.m., and recently changed it to 9 p.m. After one has visited America, one sees little reason to put up with this kind of thing."

The Semerdjians plan to move to Los Angeles in about six months.

EMIGRATION is the most obvious manifestation of discontent in the community, but there are others. During several visits to the Quarter, this reporter met a number of young Armenians who expressed bitterness with Israeli rule.

"I took part in last year's demonstration against Israeli rule in East Jerusalem, and so did many of my friends," said a young apprentice. "The Armenians and the Arabs lived like brothers before the Israelis came. Now the Jews try to scare the Armenians and other Christians by telling us the Moslems will kill us if they take over; like they did in Lebanon."

He added that his alienation from Israeli rule began four years ago, when his family, along with several others, were evicted from their homes in the Jewish Quarter.

"They gave us a week to get out," he said angrily. "They told my family we would be fully compensated, but we ended up getting about 112,000. Now I will stand by my Arab brothers in resisting this intrusion." (Hintlian said that all the Armenian property expropriated had been fully paid for, and that further expropriations are impossible because all the Armenian land is now Church-owned.)

According to another young man, the number of politically aware Armenians is still very small, but it is growing. "I consider myself a Palestinian," he said. "I accept Israel's right to exist, but the Israelis should get out of East Jerusalem."

The Patriarchate has been scrupulously neutral in the Arab-Israeli conflict.

"The Armenians took no part in last year's demonstrations," said George Hintlian. "Our schools were open even during the school boycott."

Hintlian said that relations with the Israeli authorities have been good, but would not say if the Armenians preferred life under Israeli or Jordanian rule. "We must be prepared for any eventuality, as we were in 1948, when we had a six-month supply of food and medicine ready for the siege."

WHO ARE THE dissidents? The majority seem to come from the small working class, many of whom have industrial jobs in West Jerusalem. According to several people, Armenian university students are largely apolitical and, anyway, they tend to study abroad; and those in business have too much to lose to get involved in political agitation.

Several young dissidents said that contact with modern Israeli society has increased their impatience with life in the Armenian Quarter.

"After I began working in West Jerusalem, I began going out with a Jewish crowd to movies and discotheques," said one young man. "The freedom, especially between the sexes, was very exciting after the old-fashioned attitudes in the Quarter. But, after a while, I began to feel rather schizophrenic. I was having a good time, but losing contact with my identity as an Armenian. The only solution for me is to emigrate to America, where I can feel free but still remain an Armenian."

Another youth said that he found the communal life inside the closely-packed convent area almost intolerable.

"I have absolutely no privacy here. If I turn on my radio, the older people descend on my apartment and demand that I turn it off, and God knows what would happen if I asked a girl up to my place. Everyone knows what everyone else is doing."

The isolationist approach to protecting the community is clearly not accepted by everyone. Said one young man, "I have many Arab and Jewish friends. I will remain Armenian, and keep my children Armenian, but that doesn't mean cutting ourselves off from the outside world."

STEVE NINAJIAN, a young photographer who is married and has two small children, is perhaps representative of the more relaxed generation.

"Today there is more freedom in Armenian life and that is good. I certainly won't keep my daughter locked up until she is married. I believe that the young people are freer than before, but most of them are still doing what their parents and the Church expect them to do. Tradition is so strong in the Armenian community that even in the modern age change is very slow."

Put in George Hintlian: "We have an old proverb which says, 'They were selling brains at the market but he preferred his own.' We are proud of our precious heritage, and will continue to preserve it, no matter what the future holds." □





Veronese, 'The Martyrdom of St. Justina.' Pen and ink, brush-point and wash. (Below) Raphael, 'Study of a man's head and left hand.' Black chalk.



Leonardo, 'Leda and the Swan.' Pen and brown ink and wash over black chalk.

# The Old Masters come to Jerusalem

MANY Israelis will get their very first look at a "flesh-and-blood" Leonardo da Vinci and the works of many other Old Masters, at a magnificent exhibition that opens at the Israel Museum this coming Tuesday: 51 drawings, some of them in pen and wash, from the Duke of Devonshire's famous Chatsworth Collection. Apart from the Royal Collection at Windsor, the Chatsworth Trust drawings are the most prized works still in private hands and comprise the four great schools: German, Dutch-Flemish, Italian and French.

The names roll out like thunder: Filippino Lippi, Mantegna, Parmigianino, Carpaccio, Veronese, Titian, Leonardo and Raphael; Van Dyck and Rembrandt; Dürer and Holbein; Claude and Poussin; and many other lesser but important artists.

The offer to lend the drawings to the Israel Museum followed a visit there by the Duke, who was shown round by Mayor Teddy Kollek and the Museum staff early in 1976. Last May, in a letter of thanks to the Museum's Press Officer, Meir Meir, the Duke enclosed a catalogue of some of his drawings that had been shown in the U.S., wondering if the idea of a similar show "would appeal" to the Museum. It did!

The American Friends of the Museum footed the bill to send Meira Perry, Keeper of the Prints at the Israel Museum, to Chatsworth last December, where, her fingers shaking from cold and excitement, she was allowed to select 51 representative masterpieces. The English Friends of Israeli Museums and the British Council helped in the cost of insurance covering shipping.

Meira Perry's selection is a cross-section of a collection originally put together by the second Duke, who was born in 1628 and succeeded his father, the builder of the mansion at Chatsworth, in 1707. His great acquisition was of some drawings belonging to Michelangelo's pupil, Rembrandt. From source came the unique series of superb landscapes by Rembrandt, a number of which are on show here; and most of the large group of drawings by Van Dyck and Rubens.

(There aren't any Rubens on show however, they had all been bespoken to the numerous exhibitions marking the 400th anniversary of Rubens' birth being held in various parts of Europe.)

## Meir Ronnen

PULL OUT AND KEEP PULL OUT AND KEEP PULL OUT AND KEEP PULL OUT AND KEEP PULL OUT AND KEEP PULL OUT AND KEEP PULL OUT AND

# POST PULLOUT GUIDE

## The Poster

### ENTERTAINMENT

**Jerusalem**

**EVENING OF JAZZ** — Dani Gottfried, piano, Abner Kaminsky, drums, Victor Tondoy, bass. (Pargod Pocket Theatre, 94 Bezalet, Wednesday at 8.30 p.m.)

**JULIAN CHAGIN** — Mime comedian from Bnei Hachan, opposite Railway Station, Saturday and Tuesday at 8.30 p.m.)

**MUSICAFE** — Singers from around the world. (Tzavta, 33 King George, Wednesday at 8 p.m.)

**Tel Aviv**

**ADAM AND HAYAL** — Musical comedy by Yonatan Gefen. (Belt Holiyal, Weizmann and Pinkas, Saturday and Tuesday at 9 p.m.)

**MEER AND GOOD CHEER** — Taping of the radio programme with Yit'acov Agmon. (Belt Lashin, 34 Weizmann, Sunday at 9.30 p.m.)

**HAVA ALBERSTEIN** — Singer and playmaker. (Tzavta, 30 Ben Gurion, tonight.)

**MY COUNTRY, I'VE RIDICULED YOU** — Musical comedy with Gadli Yagil, written by Dan Almagor, Dani Ravich, Yosef Silberg, Dvora Topaz and Yonatan Gefen. (Belt Holiyal, Weizmann and Pinkas, Monday at 8 p.m.)

**ON THE WESTERN TRAIL '71** — Blue Grass music with the Golden String Quartet. (Belt Lashin, 34 Weizmann, Saturday at 9 p.m.)

**MUSKET GROUP** — Popular Songs. (Belt Lashin, 34 Weizmann, Thursday at 9 p.m.)

**SONGS OF NATAN YONATHAN** — With the Brothers and Sisters. (Belt Lashin, 34 Weizmann, tonight at 9.30)

**Haifa**

**OLGA ZINCHENKO** — Yiddish entertainment with Terry Gabor & Monica Moldas. (Yehudav Hall, Solei Benel Square, Saturday at 8.45 and 9.10 p.m.)

**LA BOHEME** — Avi Toledano sings the songs of Charles Aznavour. (Shavit Theatre, 3 Haporti, tonight at 9.30)

**MEMPHIS ELIM** — (Technion, tonight at midnight)

**MY COUNTRY, I'VE RIDICULED YOU** — (Shavit Theatre, 3 Haporti, Saturday at 9.30 p.m.)

**RAMAYA** — AFRIQ SIMONE — Black American dance group. (Armon, Hanev'im St., Tuesday at 7 and 9.30 p.m.)

**Other Towns**

**ADAM AND HAYAL** — (Kfar Sava, Amal, tonight at 8.30; Ashkelon, Rahel, Thursday at 9 p.m.)

**BONFIRE** — With Dudu Golan. (Ramal Gan, Orde, tonight)

**LOYE IN THE BALANCE** — Songs and entertainment with Yosef Banel. (Holon, Yed Lebanim, tonight at 9.30)

**MEMPHIS ELIM** — (Ein Gvi, Auditorium, Saturday at 9 p.m.)

**MY COUNTRY, I'VE RIDICULED YOU** — (Hertziya, David, tonight at 9.30; Afula, Kolton, Thursday at 9 p.m.)

### MUSIC

All programmes start at 8.30 p.m. unless otherwise stated.

**Jerusalem**

**BEHAL FOR TWO FLUTES**, Bassoon and Marimba. — Bach, Mozart. (Hendonith, Haydn, Tanner. (Tzavta, 33 King George, Thursday at 9 p.m.)

**ISRAEL CHAMBER ENSEMBLE** — Herbert Schubert, 18th, opposite Railway Station, Sunday)

**JERUSALEM DUO** — Lydia Mordkovich, Hella, Allan Mcnfield, piano. Schumann, Prokofiev, Beethoven. (Israel Museum, Saturday)

**Tel Aviv**

**BEETHOVEN'S CHAMBER MUSIC** — Uri Planka, violin, Jonathan Zak, piano. 3 Bonatas. (Tel Aviv Museum, Saturday)

**YOUTH CONCERT** — "Dances around the world." (Mann Auditorium, Sunday at 8.30 p.m.)

**THE MALE CHORUS FROM FINLAND** — (Tel Aviv Museum, Sunday)

**HOLAN CHAMBER ORCHESTRA** — Youth concert. (Tel Aviv Museum, Tuesday at 10.30 a.m.)

**Haifa**

**ISRAEL PHILHARMONIC ORCHESTRA** — Uri Wiesel, Gellu, Tchaikovsky, Ravel, Ben Haim. (Haifa Auditorium, Saturday)

**HAIFA SYMPHONY ORCHESTRA** — Yuval Zalkouk, cond. Gwamoth Pryor, piano. (Haifa Auditorium, Sunday and Monday)

**CHAMBER ENSEMBLE** — Gerard Schwartz, cond. and trumpet solo. Bach, Haydn, Dutilleul, Mozart. (Haifa Auditorium, Wednesday)

### DANCE

**BALDOR DANCE COMPANY** — Loveraker (Domy Heller-Soffer); Adagios (Charles Cargny); 24 Bare Feet (Charles Cargny); Journey (Domy Heller-Soffer). (Jerusalem Theatre, Saturday at 8.30 p.m.)

**Loveraker** — 24 Bare Feet; Journey. (Tel Aviv, Bal-Dor Theatre, 30 Ben Gurion, Tuesday at 8.30 p.m.)

**Night Creature** (Alvin Alkey); Priem (Mirall Shoroni); He and She (Mirall Shoroni); And After... (Cena Hill Sagan). (Haifa Municipal Theatre, 40 Pevover, Thursday at 8.30 p.m.)

**THE ISRAEL BALLET** — La Fila mai gar-tose. (Joseph Kamini, with the Netanya Orchestra, (Beersheba, Keren, Thursday at 9 p.m.)

**SYLVIA DUBAN** — Flamenco dancer. (Yokneam, Wednesday)

**INDIAN CLASSICAL DANCE** — (Jerusalem, Pargod Pocket theatre, 94 Bezalet, Saturday at 8.30 p.m.)

**THE ISRAEL NATIONAL OPERA** — Kalmant Dik Bajadero (Tel Aviv, Saturday) Puccini: La Boheme (Tel Aviv, Sunday) Lehari: The Merry Widow (Tel Aviv, Tuesday) Rossini: The Barber of Seville (Tel Aviv, Wednesday)

**FOR CHILDREN**

**PUNCH AND JUDY** — Puppet show performed by the Kay Players. (Jerusalem, Tzavta, 33 King George, Saturday at 11 a.m.)

**THUMBOLINA** — The songs of Danny Kaye sung by Tzipi Shevit. (Raanana, Orde, Monday at 4 p.m.; Ashdod, Ashdod Hall, Tuesday at 4 p.m.; Rishon Lezion, Thel, Wednesday at 4 p.m.; Acre, Oan Eden, Thursday at 4.30 p.m.)

FRIDAY, APRIL 22, 1977



From Britain, Julian Chagrin (left) and Emily Williams, both taking part in the Jerusalem Spring festival.

### THEATRE

All programmes are in Hebrew unless otherwise stated.

**Jerusalem**

**BEHIND THE CURTAIN** — Marionette theatre for adults. "Bully Golan" and "The Meeting." (Tzavta, 33 King George, tonight at 8.30; Saturday at 9 p.m.)

**THE EMIGRANTS** — A bitter sharing story of two emigrants from a communist country, 0 persons who left to make money and an intellectual who escaped to write a book on freedom but lost the urge. (Khan, opposite Railway Station, Monday at 7.45 p.m.)

**EMILYN WILLIAMS** — The British actor portrays Charles Dickens (Jerusalem Theatre, Sunday, Monday and Tuesday at 8.30 p.m.); and as Olyan Thomas. (Jerusalem Theatre, Tuesday and Wednesday at 8.30 p.m.)

**THE FALL** — Albert Camus' play translated and directed by Nika Nital, produced by Te'atron. (Pargod Pocket Theatre, 94 Bezalet, Thursday at 9.30 p.m.)

**KRIZA** — The word means running emek and the play is about the lives and problems of Israeli children. Produced by the Haifa Theatre. (Belt Holiyal, 11 Bezalet, Saturday)

**SERVANT OF TWO MASTERS** — Commedia Dell'Arte by Goldoni; produced by the Khan Theatre. (Khan, opposite Railway Station, Thursday at 9.30 p.m.)

**Tel Aviv**

**ALL MY SONS** — Arthur Miller's play about World War II profiteers, produced by the Camori Theatre. (Camori, 101 Dizengoff, Thursday)

**CARFAR** — Peter Handke's play about the arrival of civilization represented by speech, in an excellent production by the Alfarevite Theatre, directed by Motie Sandek, with a remarkable performance by Asher Zarfaty in the title role. (Belt-Dor Theatre, 30 Ben Gurion, tonight at 9.30; Beit Hamoreh, Ben Zarouk, Saturday at 9 p.m.)

**DEEP WATER** — New Habimah production by Hillel Mittlepunkt. Directed by Amri Nitzan. Attempts to enter the lives of a group of youths who are at once the products of their society and at variance with it. (Habimah's Small Hall, Sunday through Wednesday)

**THE EMIGRANTS** — (Tzavta, 30 Ben Gurion, Thursday at 8.30 p.m.)

**FANERAN** — Joint Camerand Khan production based on the book by William Hinton which attempts to trace the roots of the Chinese revolution. Directed by Hanan Shit. (Tzavta, 30 Ben Gurion, Saturday through Tuesday at 8.30 p.m.)

**THE GOOD WOMAN OF SETZUAN** — Brecht's play translated by Shimon Sandbank, about the suffering of a good woman destined to live in a corrupt town of sinners. (Habimah's Large Hall, Sunday through Thursday)

**AN ISRAELI IN AMERICA** — Satirical comedy written by Ello Gaglio about an Israeli seeking his fortune in America, with Yit'acov Boda, Oshik Levi, Rachel Dayan, Shmuel Calderon, Marisa Roreli and Avi Hofman. Produced by the Lilith Theatre. (Nohman Hall, 17 Nahman St., Saturday at 9 p.m.; Oshik, Beit Arlosoroff, 5 Beilinson, Tuesday at 8.30 p.m.)

**THE ITALIAN STRAW HAT** — A hilarious, musical French farce moving at dizzying speed, with dazzling set and costumes guaranteed to keep everyone in stitches. A Habimah Theatre production. (Habimah's Large Hall, Saturday)

**MOMENTS** — Hntia Theatre production of Nathan Alterman's musical play about Little Tel Aviv of the 30s. (Camari, 101 Olsongoff, Wednesday)

**POET ON A SUITCASE** — Habimah Theatre production. (Habimah, Saturday at 9.30 p.m.)

**SERVANT OF TWO MASTERS** — (Belt-Dor Theatre, 101 Dizengoff, Wednesday at 9 p.m.)

**THE TAMING OF THE SHREW** — Camori Theatre production of Shakespeare's play. (Camari, 101 Dizengoff, Saturday through Tuesday)

**WHO'S AFRAID OF VIRGINIA WOOLF?** — A revival of Edward Albee's play about a married couple united by mutual hatred, presented by the Habimah Theatre. Though the edges of the farcical dialogue are slightly blunted, the play retains its life and the acting under the direction of Hy Kahn. (Habimah's Small Hall, Saturday and Thursday)

**Haifa**

**BORN YESTERDAY** — The Haifa Theatre's revival of the thirty-year-old Broadway comedy under Nola Chidoni's direction shows how quickly comedies of this sort age but the show is still amusing, with a great deal of pace and a remarkable performance by Oshik. (Haifa, Saturday at 8.30 p.m.)

**la Munte as the dumb broad who sees the light.** (Haifa Municipal Theatre, 80 Pevover, Saturday at 8.30 p.m.)

**THE EMIGRANTS** — (Belt Holiyal, Wednesday at 9.30 p.m.)

**AN ISRAELI IN AMERICA** — (Orsh Theatre, Herd St., tonight at 9.30)

**KRIZA** — (Haifa Municipal Theatre, 50 Pevover, Tuesday at 8.30 p.m.)

**MOMENTS** — (Haifa Municipal Theatre, 50 Pevover, Sunday, Monday and Wednesday at 8.30 p.m.)

**Other Towns**

**BORN YESTERDAY** — (Nir David, Wednesday at 8.30 p.m.)

**CARDS** — A most amusing, moving, and inventive mime show conceived and directed by Yoram Bohar, with the participation of three talented young people. A Haifa Theatre production. (Nahanyo, Saturday)

**COME BACK LITTLE SIBBA** — The Lilith Theatre's production of William Inge's play, directed by Elyanin Zemah. (Ramal Gan, Beit Hahinadru, Wednesday at 9 p.m.)

**EQUUS** — Peter Shaffer's play about a boy who gouged out the eyes of five horses. The staging by British director Peter James fails to generate the passion without which the play has little meaning. Produced by the Camori Theatre. (Yifal, Wednesday; Ein Harod, Thursday at 9 p.m.)

**AN ISRAELI IN AMERICA** — (Elial, Elial Hall, Monday at 7.30 and 9.30 p.m.; Nazareth, Nuril, Wednesday at 8.30 p.m.; Netanya, Bather, Thursday at 9.10 p.m.)

**KRIZA** — (Lod, Thursday)

**THE MURDER OF HERROT IN THE REAL HOSHCHOL** — A first play by Eran Daniel about a sensitive, effeminate boy in revolt against his teachers, is quite immature and misuses whatever points it tries to make. Produced by the Beersheba Theatre. (Beersheba, Saturday through Wednesday)

**TWELFTH NIGHT** — Shakespeare's frolic play with a large, all-male cast. (Beersheba, Thursday)

**WHO'S AFRAID OF VIRGINIA WOOLF?** — (Ashdod, Monday; Kfar Sava, Tuesday)

For last-minute changes in times of performances, at where times are not available, please contact Box Office.

הכרזה מן האכל



## Tel Aviv Cinemas

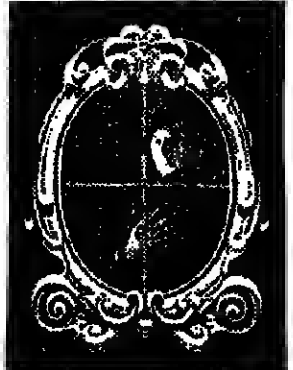
**ALLENBY** Tel. 77820  
**COUES APRES**  
**MOI....**  
**QUI JE**  
**T'ATTREPE**  
ANNIE UIRAHOT  
JEAN PIERRE NARELLE  
a comedy  
Sat. 7.15, 9.00

**BEN YEHUDA** Tel. 222760  
ISRAELI PREMIERE  
4.30, 7.15, 9.30  
NINA COMEDY for  
THE BEST TASTERS...



**"THE YOUNG BRIDE"**  
"JA NUORA IIOVANY" (English subtitles)  
★ PHILIPPE LEROY  
★ SIMONETTA STEFANELLI  
Colour Adults only  
A "Seven Stars" release

**CINEMA TWO**  
ISRAELI PREMIERE  
Starting TONIGHT  
at 10-12 midnight  
Sat. 7.15, 9.30  
Weekly: 10-12.30 - 2.30  
4.30 - 7.15 - 9.30  
No one does it to you  
like Roman Polanski



Paramount Pictures Presents  
A Roman Polanski Film  
**THE TENANT**  
Isabelle Adjani  
Melvyn Douglas  
Shelley Winters  
In Color A Paramount Picture

**OHEN** Tel. 282288  
3rd week  
4.30, 7.15, 9.30  
ACADEMY AWARD  
WINNER  
SPECIAL  
VISUAL EFFECTS  
★ MICHAEL YORK  
★ JERRY ADOTER  
★ PETER DINKOV



**DEKEL** Tel. 464114/5  
12th week  
NINA BROOKS  
**SILENT MOVIE**  
7.15, 9.30

**ROYAL** Tel. 55851  
**She Wants It**  
**But She Is Afraid**  
10, 12, 2, 4, 7.50, 9.30  
Adults Only

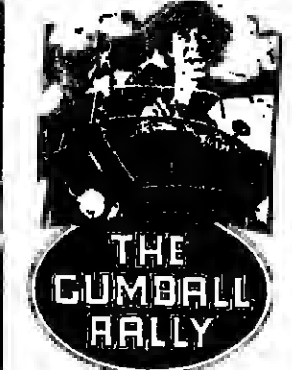
**CINEMA ONE**  
2nd week  
4.30, 7.15, 9.30  
**BARNEY NEWMAN**  
PETROCELLI  
**ALISTAIR MACLEAN'S**  
**FEAR IS THE KEY**



EMI  
Nat Cohen presents the Apple Film  
Distributors Limited A Karyne 1 and 2nd Karyne productions  
**Barry Newman** **Suzi Kendall**

"STILLER FILM"  
at 7.00  
ISRAELI PREMIERE  
For all the family

**DRIVE-IN CINEMA**  
Tel. 47719  
Starting Saturday 9.4  
**FOR ONE WEEK!**  
at 7.00  
ISRAELI PREMIERE  
For all the family



Starring MICHAEL SARRAZIN  
Co-Starring NORMANN BURTON-GARRY BUSEY  
Technicolor  
Production  
EVERY NIGHT  
at 15 and 13  
and 10.15  
at 15 and 13  
4 ACADEMY AWARDS  
1977



**REDFORD/HOFFMAN**  
**"ALL THE PRESIDENT'S MEN"**  
★ MICHAEL YORK  
★ JERRY ADOTER  
★ PETER DINKOV

**DEKEL** Tel. 464114/5  
12th week  
NINA BROOKS  
**SILENT MOVIE**  
7.15, 9.30

**ROYAL** Tel. 55851  
**She Wants It**  
**But She Is Afraid**  
10, 12, 2, 4, 7.50, 9.30  
Adults Only

**ROYAL** Tel. 55851  
ISRAELI PREMIERE  
**EXPOSE**  
10, 12, 2, 4, 7.50, 9.30  
Adults Only

**GAT** Tel. 207888  
7th week  
KAIEN UIRAHOT  
DAIMARA HATIRIS  
RONER HATIRIS  
**NASHVILLE**  
9 and 9.30  
No reductions, no reductions  
ESTHER Tel. 225610  
16th week

**I WILL... I WILL... FOR NOW**  
ELLIOTT OULID  
DIANE KEATON  
4.30, 7.15, 9.30  
Adults Only

**HOD** Tel. 226226  
A story of a squad  
of paratroopers  
**STRETCHER DRILL**  
Director:  
YEHUDA (Jad) NEEMAN  
with GIDI GOV



**LIMOR** Tel. 260773  
2nd week  
4.30, 7.15, 9.30  
★ ANTHONY ODIN  
★ ADRIANO CELENTANO  
★ CAPUCCI  
★ COBENNE OLEBY



STERISAND  
KRISTOFFERSON  
**A STAR IS BORN**  
"MISSISSIPPI FILM"  
MOGRAHI Tel. 298881



**GORDON** Tel. 244573  
7th week  
**NINA**  
LIZA MINNELLI  
INGRID BERGMAN  
4.30, 7.15, 9.30

**OPHIR** Tel. 613821  
JANE FONDA  
GEORGE SEGAL  
**FUN WITH DICK & JANE**  
4.30, 7.15, 9.30

**MAXIM** Tel. 287457  
KOO STARK  
**EMILY**  
4.30, 7.15, 9.30

**ROYAL** Tel. 55851  
ISRAELI PREMIERE  
**EXPOSE**  
10, 12, 2, 4, 7.50, 9.30  
Adults Only

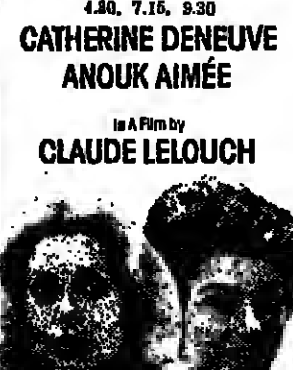
**ONLY** Tel. 284025  
4th week  
4.30, 7.15, 9.30  
If only they  
knew she  
had the  
power  
**CARRIE**  
Sissy Spacek  
Brian De Palma  
nominated for 2  
academy awards!!

**PARIS** Tel. 288606  
8th week  
10-12-3-4-7.15-9.30  
some people will do  
anything for \$249,000.92



THE MURPHY CORPORATION  
Presents  
**Jack Lemmon**  
**Walter Matthau**  
**Billy Wilder's**  
**THE FORTUNE COOKIE**  
MURPHY CORPORATION  
Produced and  
Directed by  
WILLY DINTZ

**PEER** Tel. 448765  
2nd week  
4.30, 7.15, 9.30  
**CATHERINE DENEUE**  
**ANOUK AIMEE**  
In A Film by  
**CLAUDE LELOUCH**



**RAMAT AVIV**  
WALTER MATTHAU  
JACK LEMMON  
In Mel Shomo's Comedy  
**ODD COUPLE**  
Fri. 10 p.m. and midnight  
Sat. and all week: 7.15, 9.30  
Wednesday, 4.30

**TEL AVIV** Tel. 281181  
FRANCE HILL  
**MISTER BILLION**  
4.30, 7.15, 9.30

**TCHIELET** Tel. 448950  
**L'INVITATION**



Claude Goretta's Film  
★ MICHAEL YORK  
★ JERRY ADOTER  
★ PETER DINKOV  
★ ISRAELI PREMIERE  
Starting tonight

**ORNA** Tel. 224733  
5th week  
4-4.30-9.00  
**BARRERA STERISAND**  
**KIDS KRISTOFFERSON**  
In a musical drama  
**A STAR IS BORN**

**SHAHAF** Kikar Atarim  
6th week  
**Shahaf**  
Israel's newest, most  
luxurious cinema.  
In the heart of Tel Aviv's  
entertainment district  
Kikar Namer (Atarim),  
Tel Aviv, Tel. 298549



Menachem Golan's  
**OPERATION THUNDERBOLT**  
★ YEHORAM GAON  
★ ASSI DAYAN  
★ GITA ALMAOR  
Weekdays: 4.30, 7, 9.30

**ZAFON** Tel. 445035  
22nd and last week  
**Cousin Cousine**  
4.30, 7.15, 9.30

**Petah Tikva**  
6th week  
**OPERATION THUNDERBOLT**  
Weekdays: 9.30, 7, 9.30  
On Tuesday only 1 perf.  
at 8.30

**Jerusalem Cinemas**  
Commencing Saturday, April 23, 1977  
**ARNON** Tel. 224829  
3rd week  
**Marx Brothers**  
**at the Races**

**EDEN** Tel. 223829  
6th week  
Producer  
MENACHEM GOLAN'S  
MOVIE  
**OPERATION THUNDERBOLT**  
Saturday 8.45-9.15  
Weekdays 6-6.45-9.15

**HARIRAH** Tel. 232860  
CHARLES BRONSON  
**That Happened Between**  
12.00 to 2.00 p.m.

**JERUSALEM**  
3rd week  
**JACK NICKOLSON**  
**One Flew Over the Cuckoo's Nest**  
7 and 9.15 p.m.

**ORNA** Tel. 224733  
5th week  
4-4.30-9.00  
**BARRERA STERISAND**  
**KIDS KRISTOFFERSON**  
In a musical drama  
**A STAR IS BORN**

**ORNA** Tel. 224733  
5th week  
4-4.30-9.00  
**BARRERA STERISAND**  
**KIDS KRISTOFFERSON**  
In a musical drama  
**A STAR IS BORN**

**ORNA** Tel. 224733  
5th week  
4-4.30-9.00  
**BARRERA STERISAND**  
**KIDS KRISTOFFERSON**  
In a musical drama  
**A STAR IS BORN**

**STUDIO** Tel. 295817  
9th week  
**NETWORK**  
Starting  
**FAYE DUNAWAY**  
**WILLIAM HOLDEN**  
**PETER FINCH**  
**ROBERT DUVAL**  
Directed by: SIDNEY LUMET  
United Artists  
Winner of 4 academy awards  
4.30, 7, 9.30

**Herzliya**  
DAVID Tel. 984021  
A story of a squad  
of paratroopers  
**STRETCHER DRILL**  
Director:  
YEHUDA (Jad) NEEMAN  
with GIDI GOV

**TIFERET** Tel. 987900  
**L'ALE OU LA CUISSE**  
LOUIS DE FUNES  
COLOUITE  
7.15, 9.15

**Netanya**  
ESTHER 4th week  
**OPERATION THUNDERBOLT**  
Sat. 5, 9.30  
Weekdays: 4.30, 7, 9.15

**Jerusalem Cinemas**  
Commencing Saturday, April 23, 1977  
**ARNON** Tel. 224829  
3rd week  
**Marx Brothers**  
**at the Races**

**EDEN** Tel. 223829  
6th week  
Producer  
MENACHEM GOLAN'S  
MOVIE  
**OPERATION THUNDERBOLT**  
Saturday 8.45-9.15  
Weekdays 6-6.45-9.15

**HARIRAH** Tel. 232860  
CHARLES BRONSON  
**That Happened Between**  
12.00 to 2.00 p.m.

**JERUSALEM**  
3rd week  
**JACK NICKOLSON**  
**One Flew Over the Cuckoo's Nest**  
7 and 9.15 p.m.

**ORNA** Tel. 224733  
5th week  
4-4.30-9.00  
**BARRERA STERISAND**  
**KIDS KRISTOFFERSON**  
In a musical drama  
**A STAR IS BORN**

**ORNA** Tel. 224733  
5th week  
4-4.30-9.00  
**BARRERA STERISAND**  
**KIDS KRISTOFFERSON**  
In a musical drama  
**A STAR IS BORN**

**ORNA** Tel. 224733  
5th week  
4-4.30-9.00  
**BARRERA STERISAND**  
**KIDS KRISTOFFERSON**  
In a musical drama  
**A STAR IS BORN**

**ORNA** Tel. 224733  
5th week  
4-4.30-9.00  
**BARRERA STERISAND**  
**KIDS KRISTOFFERSON**  
In a musical drama  
**A STAR IS BORN**

## Ramat Gan Cinemas

Commencing Saturday, April 23, 1977  
Saturday - 7, 9. Weekdays - 4, 7, 9  
**ARMON** Tel. 720706  
7.15, 9.30  
**MARATHON MAN**  
DUSTIN HOFFMAN  
LAURENCE OLIVER  
Mats. at 4: QUEEN KING

**ADAR** Tel. 723822  
A story of a squad  
of paratroopers  
**STRETCHER DRILL**  
Director:  
YEHUDA (Jad) NEEMAN  
with GIDI GOV

**ORDEA** Tel. 721720  
6th week  
**Operation Thunderbolt**  
4, 7, 9.30

**OASIS**  
MARIE-CHRISTINE  
SAIRHAULT  
MARIE FRANCE FISHER  
VICTOR LAMOUX in  
**COUSIN COUSINE**  
4, 7.15, 9.30

**Haifa Cinemas**  
Commencing Saturday, April 23, 1977  
**AMPHITHEATRE**  
CLINT EASTWOOD  
in a great thriller  
**THE ENFORCER**  
For adults only  
Perfs: 4.00, 6.45, 9.00

**ARMON** Tel. 604848  
Is the world convinced  
that terrorism must not be  
appeased?  
Before answering you  
should see  
OSCAR KENNEDY  
JOHN MILLS  
in  
**THE HUMAN FACTOR**  
For adults only  
Perfs: 4.00, 6.45, 9.00

**ATZMON**  
4th week  
ELLIOTT GOULD  
and DIANE KEATON  
in a wonderful comedy  
**I WILL... I WILL... FOR NOW**  
For adults only  
Perfs: 4.00, 6.45, 9.00

**CHEN** Tel. 606272  
winner of six  
Academy Awards  
3rd week  
OMAR SHARIF  
in the great film  
**DR. ZHIVAGO**  
owing to length of Perfs:  
Sat. and end of Pessah  
5.00 8.30  
Weekdays 4.30, 9.00

**MIRON** Tel. 603003  
From Fri. six nonstop Perfs.  
A Sexy Film  
**DRESS YOUR FLESH WITH DESIRE**  
For adults only

**MORAH** Tel. 242477  
CHARLES BRONSON  
in one of his best films  
**ST IVES**  
In colour  
Perfs: 8.45, 9.00 Only

**SHAVIT** Tel. 85345  
7th week  
MEL BROOKS at his best in  
**SILENT MOVIE**  
Starring PAUL NEWMAN,  
MARTY FELDMAN,  
LIZA MINNELLI  
JAMES GAAN  
No compl. tickets  
Perfs: 6.45, 9.00 only

**SHAVIT** Tel. 85345  
7th week  
MEL BROOKS at his best in  
**SILENT MOVIE**  
Starring PAUL NEWMAN,  
MARTY FELDMAN,  
LIZA MINNELLI  
JAMES GAAN  
No compl. tickets  
Perfs: 6.45, 9.00 only



Ryan and Tatum O'Neal in Bogdanovich's 'Paper Moon' set in the mid-west America of the 'thirties.

**CINEMA**

**ALL THE PRESIDENTS MEN** - Robert Redford and Dustin Hoffman star as "Washington Post" reporters Bob Woodward and Carl Bernstein who were instrumental in uncovering the facts behind the Watergate break-in which led to the toppling of Nixon. Fact here is more intriguing and more suspenseful than fiction.

**AT THE RACES** - Marx Bros. film with the famous Hookey-Pokey ice-cream scene in which Groucho gets floored by racing tout Chico.

**BATTLE OF MIDWAY** - Plenty of action and suspense, with Hol Holbrook as the head of a U.S. naval combat intelligence group that broke the Japanese secret code during World War II. Excellent cast includes Charlton Heston, Henry Fonda and James Coburn.

**THE BLUE BIRD** - Soviet-American production based on a fairytale by Maurice Maeterlinck. Stars Milla Jovovich, Ava Gardner and Jane Fonda.

**CARRIE** - About a young mouse-like girl who discovers she has psychic powers. Film builds up to devastating climax as Carrie, tormented by her mother and classmates, takes her revenge.

**COUSIN, COUSINE** - Light, whimsical domestic comedy, not important but agreeable with some well observed details. Directed by Jean-Charles Tschumi with Marie-France Barreault, Marie-France Poirer and Victor Lamoignon. In French.

**DR. ZHIVAGO** - Touching story based on Boris Pasternak's novel about an upper-class doctor (Omar Sharif) who becomes involved with the revolutionaries. Set in the pre- and post-revolutionary period. Also stars Julie Christie, Rod Taylor and Geraldine Chaplin. Beautifully filmed.

**THE HUMAN FACTOR** - About the slaughter of the family of a U.S. adviser at a NATO base in Naples by a terrorist group who threaten more such murders if their demands are not met, and the breakdown of the terrorists by the adviser. Stars George Kennedy, John Mills, Rita Tushingham.

**I WILL... I WILL... FOR NOW** - Paroled comedy. Mandy. With Elliott Gould and Diane Keaton.

**LOGAN'S RUN** - Futuristic film set in the 23rd century in a huge domed city. With Peter Ustinov. Directed by Michael Anderson.

**THE LOST HONOUR OF KATHARINA BLUM** - Political thriller about journalistic character assassination, based on Heinrich Böll's recent bestseller. The victim is a reserved young woman who had a brief, amorous association with a wretched radical. Political overtones are somewhat confusing.

**POCKET MONEY** - A series of sketches about children at a school in a small town in the centre of France which takes one into the secret world of childhood. Director Francois Truffaut gets astonishingly natural performances from his young cast and even those who do not usually care for child actors or

**ST. IVES** - In colour  
Perfs: 8.45, 9.00 Only

**THE JERUSALEM POST MAGAZINE**

הכזה מן האל



# The Week's TV/Radio Highlights

APRIL 22 - APRIL 28

FRIDAY



George Balanchine  
Army, 13.05

SATURDAY



Benoch Barion  
Army, 13.05

SUNDAY



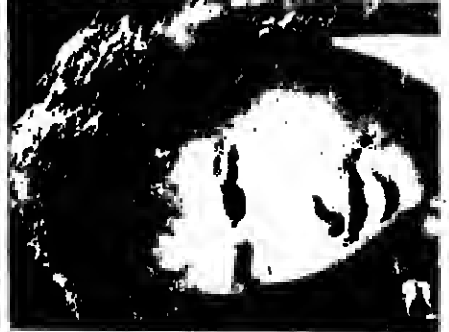
Yehuda Amichai  
Army, 13.05

MONDAY



Miri Aloni  
Army, 14.05

TUESDAY



Bob Dylan  
Army, 14.05

WEDNESDAY



Yaron London  
TV, 21.30

THURSDAY



Natan Yonatan  
Army, 13.05

TV

**EDUCATIONAL:** 6.10 Math 7, 8.25 Science 8, 9.10 Math 8, 9.25 Math 9, 10.10 Math 10, 10.15 Math 11, 10.20 Math 12, 10.25 Math 13, 10.30 Math 14, 10.35 Math 15, 10.40 Math 16, 10.45 Math 17, 10.50 Math 18, 10.55 Math 19, 11.00 Math 20, 11.05 Math 21, 11.10 Math 22, 11.15 Math 23, 11.20 Math 24, 11.25 Math 25, 11.30 Math 26, 11.35 Math 27, 11.40 Math 28, 11.45 Math 29, 11.50 Math 30, 11.55 Math 31, 12.00 Math 32, 12.05 Math 33, 12.10 Math 34, 12.15 Math 35, 12.20 Math 36, 12.25 Math 37, 12.30 Math 38, 12.35 Math 39, 12.40 Math 40, 12.45 Math 41, 12.50 Math 42, 12.55 Math 43, 1.00 Math 44, 1.05 Math 45, 1.10 Math 46, 1.15 Math 47, 1.20 Math 48, 1.25 Math 49, 1.30 Math 50, 1.35 Math 51, 1.40 Math 52, 1.45 Math 53, 1.50 Math 54, 1.55 Math 55, 2.00 Math 56, 2.05 Math 57, 2.10 Math 58, 2.15 Math 59, 2.20 Math 60, 2.25 Math 61, 2.30 Math 62, 2.35 Math 63, 2.40 Math 64, 2.45 Math 65, 2.50 Math 66, 2.55 Math 67, 3.00 Math 68, 3.05 Math 69, 3.10 Math 70, 3.15 Math 71, 3.20 Math 72, 3.25 Math 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### Jerusalem

**Plant a Tree in Israel with Your Own Hands.** Free tours for planters to the hills of Judea leave every Monday and Wednesday from Jerusalem and every Tuesday from Tel Aviv. For details and registration please call Visitors' Department: Keren Kayemet LeIsrael (Jewish National Fund) in Jerusalem, King George Ave., corner Rehov Ben-Zion, Tel. 02-35261; in Tel Aviv, 80 Rehov Ben-Zion, opp. Dan Hotel, Tel. 03-24461.

### CONDUCTED TOURS

**Hadasah Tours**  
1. Medical Centre at 9.30 a.m., 11.00 a.m., 12.15 p.m. and 3.00 p.m. Last tour on Friday at 12.15 p.m. Kennedy Building No. 40, Hadasah Hospital, Tel. 41853.  
2. Mt. Scopus Hospital: Tours 8.30 a.m., 10.00 p.m. No charge, buses 9 and 24. Tel. 41811.

3. Morning half-day tour of all Hadasah projects, \$4 per person towards transportation. By reservation only: Tel. 41853.  
**Hebrew University, tours in English at 9 and 11 a.m. from Administration Building**  
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**American Paytan, Tours of youth projects and Peylan-fundamental educational in Jerusalem, Tel. 02-521453, 9 a.m.-2 p.m.**  
**European World Religious Women's Organization, Tourist Centre: 20 Rehov Ben Maimon, Tel. 02-62146, 30620, 81146.**

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### Haifa

**Ethnological Museum, 19 Rehov Armon, Tel. 688635.** Daily 10 a.m.-1 p.m.; Mon and Wed. also 7 p.m.; Fri. 10 a.m.-1 p.m. Sat. closed.  
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## ART GUIDE

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### Jerusalem

**MUSEUMS**  
**Israel Museum**  
Exhibitions: De Sijl; Jacques Carlemon - Objects in/on/under: New Acquisitions - Objects in/on/under: Prints and Drawings: Chava Epstein Series and Pictures - Youth Wing: Our Pupils of Worth  
1977 - Youth Wing: Our Pupils of Worth  
Rockefeller: Roman Mosaic Pavement from Nabulus, 3rd-4th Century C.E. Special exhibit: Mosaic floor with a Mikvah, 8th cent. C.E.; Jewelry from a Roman tomb, Jerusalem, late 2nd/early 3rd Cent. C.E.  
Visiting hours: Israel Museum & Rockefeller: Sun., Mon., Wed., Thurs., 10 a.m.-5 p.m.; Tue., Shrine of the Book & Billy Rose Art Garden: 10 a.m.-10 p.m.; Israel Museum & Rockefeller: 10 a.m.-5 p.m.; Israel Museum & Rockefeller: Fri., Sat., 10 a.m.-2 p.m.  
Tickets for Saturday must be purchased in advance at the Museum, Rockefeller galleries throughout the city and at major hotels in Jerusalem. Library open: Sun., Mon., Wed., Thurs. 10 a.m.-2 p.m.; Tue., 1-5 p.m.

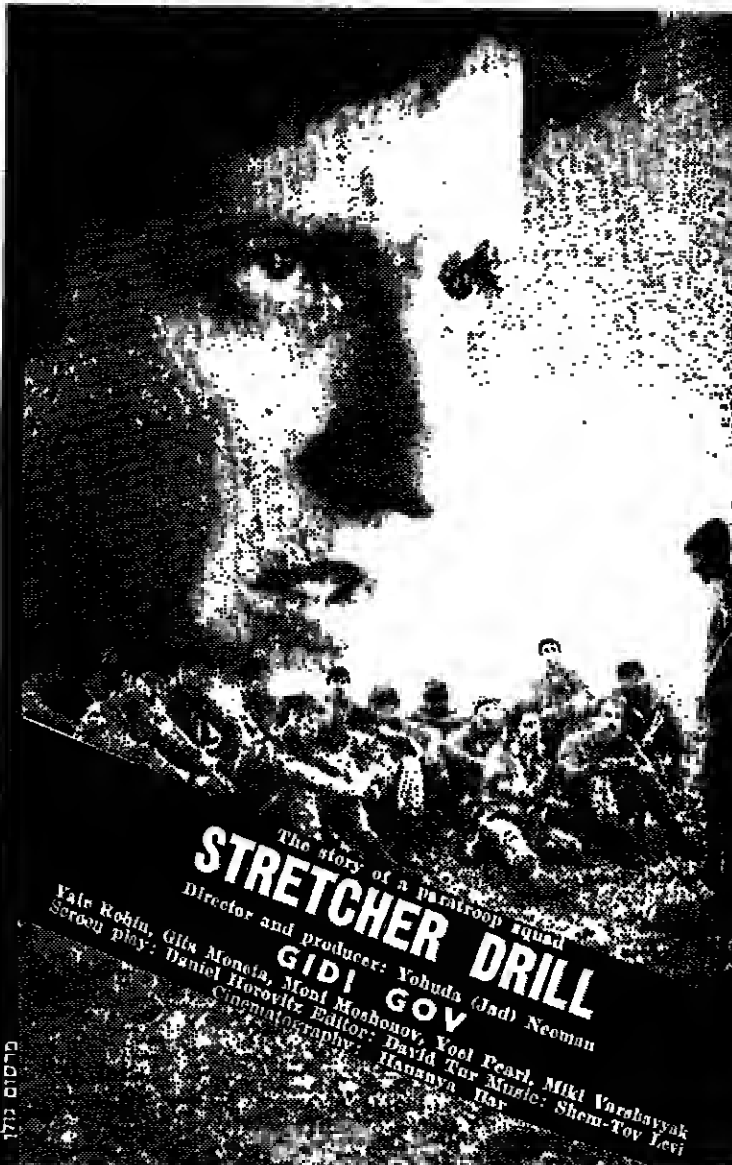
**THE GUIDED TOURS (English) Sun.**  
and Wed., 11 a.m., from upper entrance hall, main entrance.  
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**Tel Aviv**  
**MUSEUMS**  
**Tel Aviv Museum, 27 Sderet Shaul**  
Hamelech: Aviva Uri, drawings; a tribute to Sam Zaeks, drawings, paintings, sculpture from the collection of Sam and Ayala Zaeks; Helena Rubinstein Pavilion, 8 Rehov Tarnat: "Oypalos" photographs; Jael Kudeha; Work of designer Dan Reisinger, 1947-78.  
Visiting hours: Sun., Mon., Wed., Thurs., 10 a.m.-5 p.m.; Library 10 a.m.-4 p.m.; Tues., 10 a.m.-1 p.m.; 4-10 p.m.; Library 10 a.m.-1 p.m.; 4-7 p.m.; Friday, 10 a.m.-2 p.m.; Library 10 a.m.-1 p.m.; Sat. 7-11 p.m.  
**Hu'arot Museum Tel Aviv**  
1) Museum Centre, Ramat Aviv; Olas Museum; Kadman Numismatic Museum;

2) Museum of Antiquities of Tel Aviv-Yafo, 10 Rehov Mifrat Shalev.  
3) Museum of the History of Tel Aviv-Yafo, 27 Rehov Bialik.  
All Museums open Sun.-Thurs., 9 a.m.-4 p.m.; Fri. 9 a.m.-1 p.m.; Sat. 10 a.m. On Sat. admission free. Planetarium closed.

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**Haifa**  
**GALLERIES**  
**Goldman's Art Gallery, 82 St. Hanas, Haifa.** Exhibitions at paintings by Jean David, Till mid-May.  
**Hazorea**  
**Wilfred Israel Museum, Arte Flatau (Ramat Menashe):** Paintings and Sculpture, Till May 7.

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**GILA EZION (KONIS)**  
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Sat., 23.4, 7.00 p.m.	SLAUGHTERHOUSE FIVE - George Roy Hill
9.30 p.m.	THE GREAT GATSBY - Jack Clayton
Sun., 24.4, 8.30 p.m.	A FAREWELL TO ARMS. - Frank Borzage
8.30 p.m.	CELINE ET JULIE VONT EN BATEAU - Jacques Rivette (1)
Mon., 25.4, 7.00 p.m.	THE FOX - Mark Rydell
9.30 p.m.	WAR AND PEACE - King Vidor
Wed., 27.4, 8.30 p.m.	THE NAKED ISLAND - Kaneto Shindo
8.30 p.m.	LA MAMAN ET LA PUTAIN - Jean Eustache

(1) French without subtitles.

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**FRIDAY, APRIL 24, 1977**

## Bamboozled

### BILL OF FARE

IN THE DAYS when I frequented the restaurants of New York's Chinatown, there was one establishment with terrible service, but the food and prices made up for it.

Unfortunately, at Mandy's Shing Bamboo, 317 Rehov Hayarkon, Tel Aviv, the food is not that good nor are the prices that low. The restaurant itself, which is entered through a piano bar, is very nicely decorated. We arrived without reservations, but the waiters managed to seat us, despite the crowd.

To begin our meal, I chose hot and sour soup and my companion, an egg roll. The soup, of shredded

vegetables, mushrooms, sour cabbage and meat, was quite tasty, although it had been thickened a bit too much for my taste.

Meanwhile, my companion waited for her egg roll. About 15 minutes after I had finished my soup, I managed to catch the waiter to ask him what was happening. "It's on the way," he answered abruptly. When it came, the egg roll was very nice, with crisp vegetables and a thin flaky covering.

For our main courses, we ordered squid in garlic sauce, and a "special dish" of "various kinds of meat with Chinese noodles and fried rice." This time, the squid arrived long before the other dishes, unaccompanied even by rice. After we finally got the

remainder of our meal, and I had sent the waiter back to reheat the squid, I had to admit that everything tasted good. But by that time, of course, we were hardly in a mood to enjoy it.

We did note, however, that the "various kinds of meat" turned out to be chicken. This noodle dish also contained sliced mushrooms, which was surprising, since the soup had some Chinese dried mushrooms in it.

For a drink to accompany our meal, we ordered Chinese tea, which, aside from the fact that it was served in Turkish coffee cups, was not particularly outstanding. The bill came to IL44, which would have been reasonable if the service had been better.

In all fairness, I should add that the reports which I have received of Mandy's Chinese restaurant in Eilat say that food and service there are excellent and the prices are fairly low. □  
H.L.S.

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Tomorrow, April 25, Sun., April 24  
Mon., April 25, Tue., April 26  
MOMENTS  
Wed., April 27, 8.00 p.m.  
EQUUS  
Wed., April 27, 8.00 p.m.

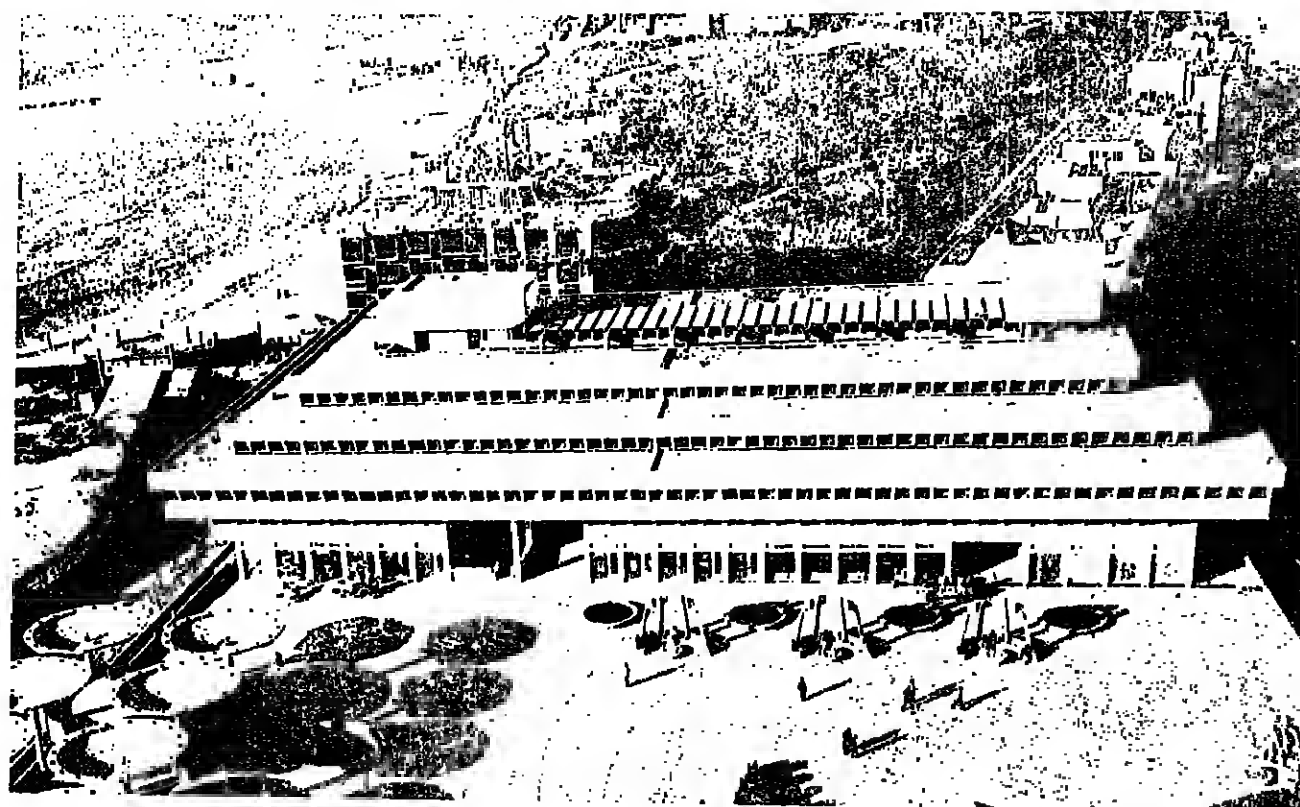
**Habima**  
THE ITALIAN STRAW HAT  
Tomorrow, Sat., April 23,  
8.30 p.m.  
WHO'S AFRAID OF VIRGINIA WOOLF  
Tomorrow, Sat., April 23,  
8.30 p.m.  
POST ON A SUEVOASE  
Habimart, tonight, 10.00 p.m.  
Tomorrow, Sat., April 23, 8.30 p.m.  
GOOD WOMAN OF BETHLEHEM  
Sun., April 24, Mon., April 25

**Beer-Sheva Municipal Theatre**  
MURDER OF PIERROT  
Tomorrow, Sat., April 23,  
Beer-Sheva  
TWELFTH NIGHT  
Sat., April 30, Beer-Sheva  
Wed., May 11, Ramla  
Tue., May 24, Mitzpeh Ramon  
Tel Aviv, Nubamat -  
Mon., May 29, Tue., May 31

**THE JERUSALEM POST MAGAZINE**

سجدة من الاصل





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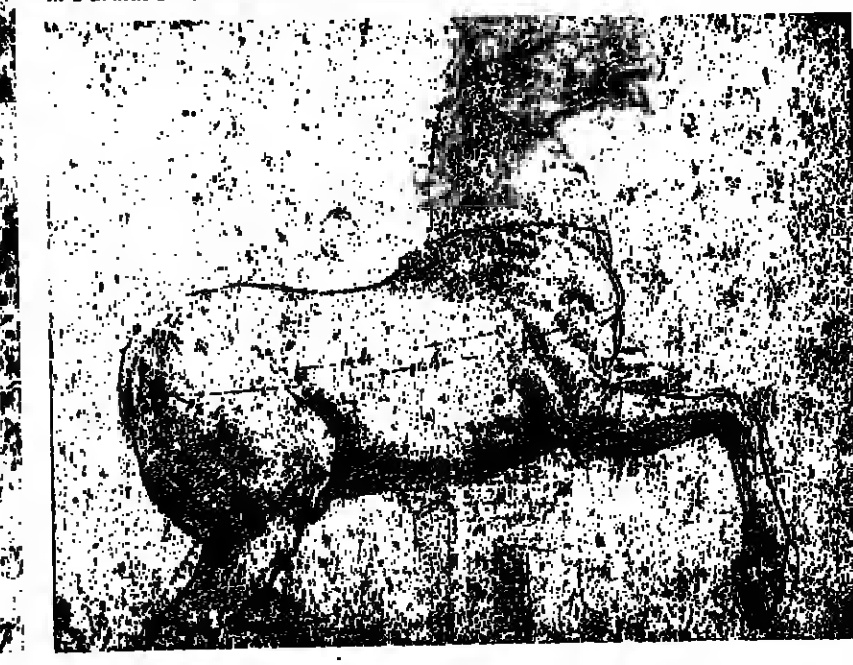
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*In Concert (Mabuse), 'Adam and Eve.' Pen and ink. (Below) Rembrandt, 'View of Sloten.' Pen and brown wash.*



*Parmigianino, Design for part of the vaulting of Sta. Maria della Steccata in Parma. Pen and ink and watercolour.*



*Raphael, Study of one of the Monte Cavallo horses. Red chalk.*

The third Duke added a few more works to the collection, which has since remained substantially intact, save for a Claude and a Van Dyck sketch book, both of which went to the British Museum.

THE DRAWINGS are, in many cases, as interesting as paintings and very revealing of the artist's methods and "personal handwriting." Some are studies for altarpieces, others for paintings, still others ideas for an architect or a goldsmith. There is a special delight in observing the deftness and felicity with which nearly all of these men (no women) were able to control the classical but simple technical means at their disposal: with pen and ink on toned paper they could portray a whole world of allegory, giving it substance with a few washes of watercolour and a touch here and there of abraded or painted highlight. Others used the same means of wash over lines of chalk. Many of the works seem as fresh and spirited as the day they were done, but there is nothing slapdash about them. Just look at, for instance, the care with which Holbein the Younger prepared the colour of the surface of his study of a young cleric.

The subjects of nearly all these 15th and 16th century works are connected with religion and classical legend, or with portraiture. It was part of the many-faceted genius of Rembrandt that he could see, in a road leading through a wood, a subject worthy of consideration in itself, something to be studied and recorded for itself and not just for incorporation into the background of another subject on canvas or as part of a genre scene. Three of the Rembrandts on show here are important forerunners of landscape painting as an art in itself. □









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## Female problems

**THE PRESUMPTUOUS GIRLS**  
by Antho Zeman. London.  
Weidenfeld and Nicolson. 180 pp.  
£3.25.

Evelyn Strouse

OKAY, IT'S a good title. What's more, it betokens reading acquaintance with Henry James. But, except for repeating his estimate of women who dare to write novels, Antho Zeman never again refers to presumptuousness. And as for girls, which of these middle-aged authors can be so classified? I doubt, furthermore, whether George Eliot, say, was a girl even at the age of 12.

The Zeman thesis seems to be that the women novelists here displayed are concerned about what it is like to be a woman of the middle class, with the virtues (mild) attendant upon that class. It is surely arguable that all novelists, male and female, in the course of telling their tale or assuaging their personal pain, make the nature of their central characters clear; otherwise there would be no novel. And it is equally arguable that in the early 1800's, when writing seemed an acceptable feminine pursuit, women who took up the pen perforce described the society they knew. Mrs. Zeman also enlarges upon the fact that a woman's view of her lot is different from that of a man. If that doesn't go without saying, it hardly requires a book.

A BOOK, HOWEVER, is what we have. What we do not have — and we are warned in the preface that we will not get — is insight into the variety and profundity of the novelists discussed. Jane Austen depicts far more than the girl who understands marriage; George Eliot, than the one with ambitions and ideals; Virginia Woolf, than the English Lady (sic). Mrs. Zeman uses Charlotte Brontë to illustrate the tribulations of the working girl and then must cross the ocean to find an example in Harriet Beecher Stowe, author of



Austen: one dimensional portrayal

Uncle Tom's Cabin and sister of Henry Ward Beecher, one of the most corrupt clergymen in American history. Mrs. Stowe had no more interest in the working woman par se than did Charlotte's sister Emily. She was a reformer, purely, perhaps goaded more sharply by the behaviour of the Reverend Beecher. One of Mrs. Zeman's difficulties is that she has arranged a series of chapter headings into which she must fit her pigeons, flatter how they may.

Not once, either as female toiler, reformer, or novelist, does she mention Mary Wollstonecraft, surely one of the most presumptuous girls of all time. Nor, in spite of the fact that her book covers 200 years of the novel, does she find a niche for such outstanding practitioners as Eudora Welty, Iris Murdoch, Nadine Gordimer, Katharine Mansfield or Elizabeth Taylor. Elisabeth Bowen is dismissed in three short lines.

I assume, given these omissions, that Mrs. Zeman expands upon writers like Sue Kaufman and Elaine Feinstein not

because they are bound for immortality but because they deal with "women's condition." The devil also quotes Scripture to his purpose.

Of the half-dozen novelists treated most exhaustively, three — Jane Austen, George Eliot, and Virginia Woolf — emerge one-dimensional. In spite of George Eliot's sometimes "orrogant intellectuality" (a refrain of Mrs. Zeman's, who seems to be personally affronted by it), she is never credited with daring, greatmindedness or the courage to act upon her convictions. And as for Virginia Woolf, less revered now than she used to be, certainly she merits one laurel for developing the technique of making the spirit flesh and another for her limber, magic prose.

The tendentiousness, the plucking of likely buds from this nosegay of less-than-noble novelists, boils down to preoccupation with marriage, an apology for it. Mrs. Zeman is capable of such inanities as, "The reputation of marriage is at a very low ebb today among thinking people... (but) like any other arrangement for the sexual lives of humans it must have arisen in response to popular demand."

She avows that marriage was never legislated but was "simply there," as though you climbed into the marital bed for the same reason that those irrepressible mountaineers climbed Everest. She suggests that the modern "madness," female variety, can be cured by "fuller sexuality," only attainable by means of a reasoned end reasonable marriage.

Loss of religion, loss of faith in a "happy ending," the unstable and peripatetic quality of 20th-century life are posed by her as peculiarly female problems, approached differently by women than by men and, in fact, solved better by them, if only men would listen.

Mrs. Zeman is so concerned to prove her thesis that the reader is encouraged to pick flaws in it. And it really doesn't seem so important after all whether the so-called "serious woman's novel" makes a declaration about the state of women as long as whatever declaration it makes is informed with understanding and vitality.

## Exclusive club

**THE SEVEN SISTERS: The Great Oil Companies and the World they Shaped** by Anthony Sampson. New York: Bantam Books. 400 pp. \$2.25.

Nissim Rejwan

TO PARAPHRASE a famous saying, the task of explaining the oil situation is too important to leave to oil specialists. At the risk of appearing unduly ignorant I can testify that none of the specialized books on oil that have come my way in the course of many years was as readable, as informative and as instructive as this volume, which was written by a layman.

The seven "sisters" are, of course, Exxon, Gulf, Texaco, Mobil, Socon, B.P. and Shell — and in union they are deadly. Larger and richer than most national governments, their fare increasingly important for our very survival, they are capable of dominating world economy and diplomacy. And, according to the story which Mr. Sampson unfolds

in this book, they wouldn't hesitate for one moment to do so should they smell real danger.

This version of the situation sounds exaggerated at first, considering the endless series of nationalizations, restrictions, profit-sharing and other steps taken by the oil-producing countries. Considering, too, the emergence of OPEC as an independent and mighty organization of states.

Indeed, following the upheaval of the Yom Kippur War, the sharp rise in oil prices, and OPEC's visible self-assertion, the view in certain circles in Washington and other Western capitals was that "the sisters" had become virtually powerless, that they were now — in the words of Senator Frank Church — "paper tigers" that didn't know what they owned "until they read it on the tickertape next morning."

The author, however, has a different opinion. His appraisal is that, being still by far the biggest global organizations in the world, with their great fleets, their

pipelines, refineries and chains of filling stations, which no country could hope to replace, there is no reason why these companies should not again reassert their control of the market. In Sampson's own words:

"If they gave up any share in the concessions, might they not become stronger rather than weaker? For with no special commitments to particular countries, they could divide and rule the producers without constraints, like other international operators, to beat down their prices. Rockefeller, after all, was able to establish his monopoly not by owning the sources of crude oil, but by controlling the markets without which the oil could not be sold. And the Seven Sisters, as any motorist can see, remain the kings of the market."

The spirit of this enquiry is best summed up in the following quotation: "We have formed a very exclusive club... Between us we control 90 per cent of crude exports to world markets. And we are now united. We are making history." But is that the Seven Sisters speaking or is it OPEC? According to the publishers, it doesn't really make much difference.

## Another country

**TRADITION: Orthodox Jewish Life in America** by Mai Warshaw. New York, Schocken Books. 118 pp. \$14.95.

Judy Siegel

THEY LOOK HAPPY. The ultra-Orthodox New York Jews depicted in this book of black-and-white photographs show no signs of being outnumbered by the 818 commandments they are enjoined to observe. Rather, the "do's" and "don't's" that flow rhythmically with the day and night across the years from birth to death give the observant comfort, assurance and strength.

Mai Warshaw, a film-producer and photographer who was born in Brooklyn, wasn't aware that such a Jewish community existed until he "stumbled" upon them during an errand to Brooklyn's Crown Heights and Williamsburg sections. Marvelling at their "centuries-old traditional lifestyle," he went back again and again to capture their lives on film.

That he remained an outsider to religious American Jewry is evident from the sub-title of the book. The largely Hasidic community, bearded and shtrimeid, and loyal to the Lubavitcher Rebbe (shown in many photographs), is not representative of all Orthodox Jewish life in the U.S.

But Warshaw's camera succeeds, often poignantly, in catching his subjects at the most expressive moment during their observances. "Nowhere else," he writes in the introduction, "had I witnessed such an intimacy with God and seen such joy in the most ordinary daily routines. I was awed by the strength of their commitment to God and tradition and amazed by such single-minded adherence to so simple a way of life."

He shows little girls blessing Shabbat candles with hands over their eyes; solemn men beating their chests with clenched fists during the confessional prayers of Yom Kippur; a wedding feast at

which the men's tabors are separated from the women's by a room divider; and fathers and sons burning the hametz in the streets of New York before Passover.

You can almost hear the words "ken ayin hora" from the photo of

an elderly woman admiring a plump baby in a stroller that is being pushed by his proud parents. You can almost feel the nervousness of a bar mitzvah boy reading his Tora portion aloud.

THEIR OBSERVANCE of mitzvot doesn't prevent the Orthodox from having fun. A boy in sidecurls squints one eye as he reads his bat for a speeding baseball; the fringe of his tallit kolon emerges from his shirt-front and away in the wind — a pose that reminds me of the protagonist in Chaim Potok's *The Chosen*. Boys remove their skullcaps to take a dip in the summer-camp swimming pool, but their counselor on dry land still wears his fringed garment above his swimsuit.

They appear well-rooted in their self-made ghetto in America. Shops sell "glatt kosher" pizza and gefilte, and such items as "kosher for Passah lipstick." "Mayim Chaim Kosher Cola" and "Kosher tefillin polish" (for the black straps of phylacteries) are easily available.

A friend of mine from Bnei Brak was struck by the fact that "so many of the pictures" looked as if they had been taken in her neighborhood. But this religious sabra couldn't understand why a man in one picture was selling house-keys that had been converted into gold-plated tie pins and bracelets. In most American Jewish communities which are not surrounded by an eruv it is not permitted to carry keys on the Sabbath unless they come in the form of decorative jewellery.

Secular Jews in Israel and in America who think their ultra-Orthodox brethren are strange and obsolete, could learn something from the message of continuity and strength in these pages. The book would also give religious Jews in Israel a feeling that their faith transcends borders and connects them with others abroad.

But as I flipped through the pages and read the captions again and again, I was saddened because these Brooklyn Jews, though sure of themselves and their way of life, are missing out on one of the most important mitzvot of all — performing all the others in the Land of Israel.

## Common element

**THE WISDOM OF THE JEWISH MYSTICS** translated by Alan Uberman. London, Sheiden Press. 88pp. £1.50.

**THE MYSTICS OF ISLAM** by R.A. Nicholson. London, Routledge & Kegan Paul. 178pp. £1.00.

ROUGHLY A THIRD of Mr. Uberman's book is taken up by a general introduction which furnishes a fairly learned outline of the Jewish mystical tradition through the ages without being unduly academic. One cardinal point made by the author — a point which cannot be emphasized too often — is that, the Kabbalah and most of its followers notwithstanding, "not only is it true that one does not have to be a kabbalist to be a devout Jew, it is also true that one does not have to be a mystic to be a kabbalist."

As a matter of fact, neither Kabbalah nor mysticism has been looked upon with approval by the rabbis, and Dr. Uberman comes nearest to saying this when he rightly points out that, even

though for the Kabbalah the revelation at Sinai is an encounter (between Israel and God) that is "full of kabbalistic significance," this cannot be accepted as a guide "since everything in the Bible is understood by the Kabbalah as an expression of its own esotericism."

It is perhaps no accident that the selections from the writings of the Jewish mystics collected in this slim volume include almost no straight theology and draw mostly from what the author calls "the human face of the Kabbalah." Primarily, they consist of tales about the mystics, some of their sayings, culled from kabbalistic and non-kabbalistic texts, and the writing of some Hasidic mystics who produced a new genre addressed mainly at the layman.

THE LATE Leon Roth, that great teacher of philosophy whose writings on Judaism and Jewish philosophy are so woefully neglected, somewhere speaks of "the incoherences of the Kabbalah," dubbing them "phantasmagoria" and contrasting them to "the clear stream of

Maimonidean rationalism." The editor of the series in which Nicholson's classic work first appeared in 1914 — the *Quest Series* — rightly points out that if Judaism, Christianity and Islam have no little in common in spite of their deep dogmatic differences, "the spiritual content of that common element can best be appreciated in Jewish, Christian and Islamic mysticism..."

And indeed there is much that is similar in the tenor of the stories and anecdotes cited in the two books under review. However, the influence of Jewish mysticism on Sufism (the term used to designate the mysticism of the Moslems) is negligible; owing to certain purely historical factors, it was the Jewish mystics of Moslem Spain who were much influenced by their Moslem neighbours, rather than the other way round.

Nicholson was one of the great Orientalists of his day, and this short introduction to the subject is not an anthology but a brief account which he wrote seven years before his more comprehensive *Studies in Islamic Mysticism* was published. An excellent summary of the principles, methods and main features of Sufism for the interested general reader. □ N.R.

## SPRING IN JERUSALEM 1977

First Week

April 23, 26, 30	Julian Chagrin (Britain)
at the Khon	Mime Comedian
8.30 p.m.	
April 23	Bat-Dor Dance Company
at the Jerusalem Theatre	(premiere)
8.30 p.m.	
April 23	Jerusalem Duo
at the Israel Museum	Works by Schumann,
8.30 p.m.	Prokofiev, Beethoven
April 24	Members of the Israel
at the Khan	Chamber Ensemble
8.30 p.m.	Works by Bartok, Schubert
April 24, 25, 28	Emlyn Williams (Britain)
at the Jerusalem Theatre	"As Charles Dickens"
8.30 p.m.	
April 26, 27	Emlyn Williams (Britain)
at the Jerusalem Theatre	"As Dylan Thomas"
8.30 p.m.	
April 30	Daniel Barenboim — piano
at the Jerusalem Theatre	
May 1, 2, 12	Philippe Genty
at the Jerusalem Theatre	Puppet Theatre (France)
8.30 p.m.	

Street performances of theatre, music, dance and folklore will be presented during the festival throughout the city. Please watch for notices. Details also at the Municipal Information Office, 34 Rehov Yafo, Jerusalem, Tel. 02-224361.

Tickets available at the Jerusalem Theatre box office (Tel. 02-87167) 4-8 p.m., at Cahans and Ben-Naim in Jerusalem and at ticket agencies in Tel Aviv.

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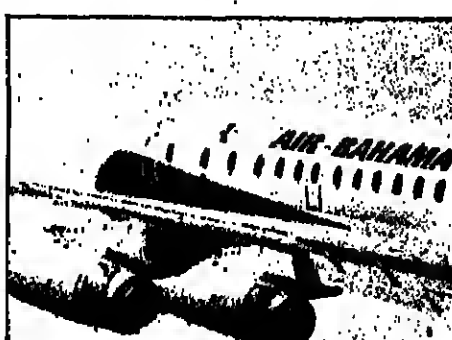
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## Shipwreck story

THE NAVIGATOR by Morris  
West, William Morrow & Co., New  
York, 303 pp., \$8.95

AGENT IN PLACE by Helen  
MacInnes, New York and London,  
Harcourt Brace Jovanovich, 304  
pp., \$8.95

Jennie Tarabulus

MORRIS WEST'S latest novel  
gives a new twist to the old theme  
that, freed of society's taboos and  
censuring pressures, man dis-  
covers his true, inner self. West  
asks: Is it worth it, or does finding  
out what we are make life worse?  
To examine the question, he  
sends a mixed bag of humanity on  
a scientific expedition to seek a  
legendary island in the Pacific.  
They find it and are shipwrecked.  
What happens next is inevitable  
but engrossing. With the gloss of  
social amenities gone, under-  
currents of greed, selfishness and  
neurosis rise to the surface in the  
scramble for adjustment. Yet  
some protective *modus vivendi* is  
necessary for survival in isolation.  
And ironically, though freed  
of society's barriers and rigid  
framework, the outcasts quickly  
create new taboos and laws to  
keep rampant individualism in  
place.

The moral seems to be that  
civilization and nature in the raw  
don't mix, you have to construct a  
new form of society, and in doing  
so there will be drop-outs and  
pariahs, as before. One victim is a  
12-year-old boy who matures  
enough to navigate a rescue  
vessel, but cracks up emotionally  
because he cannot handle adult  
responsibility.

The main protagonist, an  
anthropology professor, discovers  
that the leader not only holds the  
reins of authority, but must also  
be an image of infallibility, for  
"people respect you not because  
you know, but because they  
don't." The professor, who is half-  
Polynesian, translates his grand-  
father's tribal traditions into

modern authority symbols.  
West, a professional story-  
teller, uses his stereotyped  
characters to dramatize today's  
moral and social conflicts, from  
automania to women's lib. The  
result is more a popular account of a  
summer sociology seminar than a  
novel.

THIS IS Helen MacInnes' 17th  
novel. Set in the Mediterranean  
town of Menton, which divides the  
French from the Italian Riviera,  
she gives readers her usual guid-  
ed tour of the background, from  
exotic lanes, cafes, picnic  
grounds, scenic views to visual  
road maps for drivers capable of  
following the traffic manoeuvres  
of fast-driving spies.

The plot is admirably vague. A  
liberal but naive Washington  
government official, aided by a  
close friend who works for a  
NATO memorandum to a big New York  
newspaper, believing the public  
should know how the détente is  
faring. To his vast chagrin, the  
friend turns out to be a  
moonlighting Soviet spy who  
sneakily xeroxes this rest of the  
memorandum with top secrets  
and sends it to Moscow. He in turn  
is equally miffed when his Soviet  
boss, arriving in the U.S., not only  
doesn't thank him for the tricky  
xerox job, but scathingly analyses  
flaws and mistakes, hinting at im-  
minent disgrace.

Action speeds up when the  
spies, followed by worried NATO  
counterparts, mysteriously move  
to Menton, giving good and bad  
guys excellent excuses for dodg-  
ing in and out of casinos and  
hilltop villas, fortified by white  
wine, black coffee and croissants.  
While pursuing English, French  
and American agents are un-  
abashed by a mistake here or  
there, keeping their cool in cliff-  
hanging episodes, the Russians  
are embarrassed to death by just  
one faux pas. But they should  
know by now that it's unhealthy to  
be a Soviet spy in a MacInnes  
novel. A pleasant diversion and a  
vicarious tour of the Riviera.

## Galactic host

WAY STATION by Clifford D.  
 Simak, London, Methuen Paper-  
backs 189pp., 65p.

Lynn Sharon

FOR 100 YEARS Enoch Wallace  
played host to the universe, hop-  
ing that in time earth too would be  
welcomed into the galactic  
cofraternity and become one with  
the universe, sharing the light of  
the Universal Force which binds  
the galaxy into one harmonizing  
union of peace. It all seemed at-  
tainable until the seemingly im-  
mortal, 124-year-old Wallace was  
discovered by CIA agent Claude  
Lewia.

Wallace's saga began when  
peace descended on the battlefield  
of Appomattox. Walking around  
the sodden bundles of moans and  
whimpers and gagging at the  
stench from the freshly-dug,  
shallow graves, Wallace cried to  
the heavens at the futility of it all.  
When he returned to the family  
farm in an isolated corner of  
Wisconsin, he looked up at the  
stars and wondered if their cool



light warmed other worlds where  
peace was more than an  
aspiration?

While Wallace conjured up new  
worlds and wondered about the  
nature of the stars and the uni-  
verse, a "space traveller" was  
wondering whether Wallace would  
agree to work as keeper of the  
Way Station.

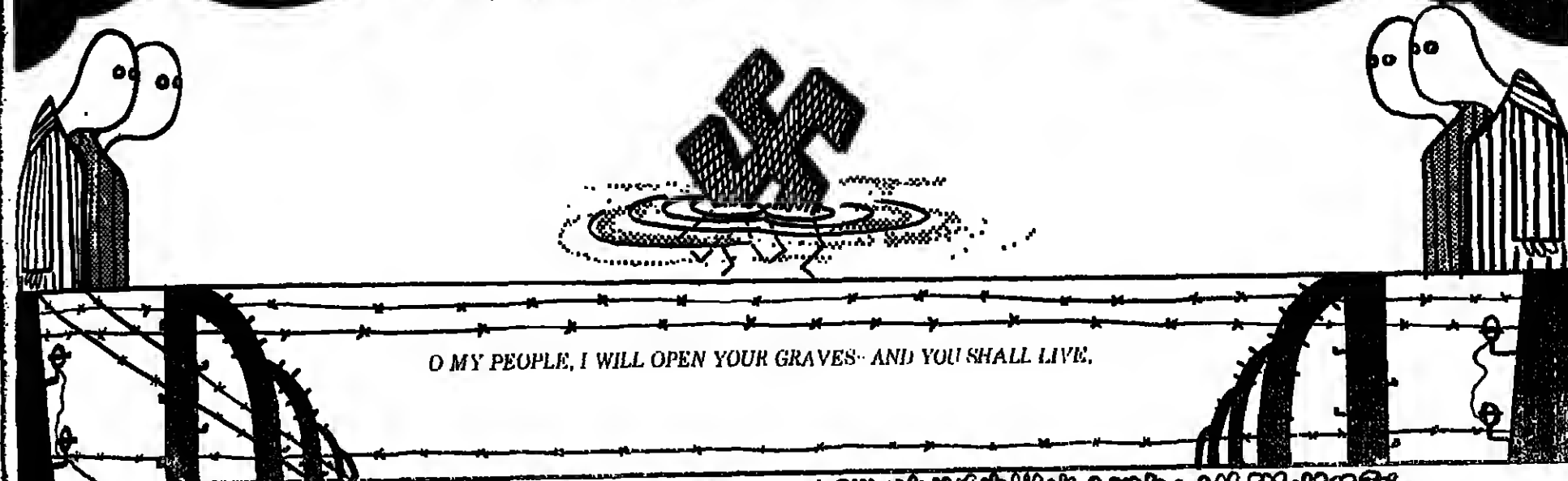
He did, and became the only  
human to be let in on the secrets of  
Galactic Central, host to the many  
thousands of alien space  
travellers who passed through  
earth on their way to other parts  
of the galactic confraternity.

Way Station is an ontological ex-  
cursion into the present. It is  
a visceral message from one to  
wonder: Are we myopic victims of  
illusions? □

OUR INDEPENDENCE DAY OUTINGS, PICNICS, AND PARTIES  
ARE OVER AND PERHAPS NOW IS THE TIME TO REFLECT  
ON THE MIRACLE OF OUR RE-BIRTH. A MIRACLE DESCRIBED  
MORE THAN TWENTY-FIVE CENTURIES AGO IN EZEKIEL'S VISION OF...

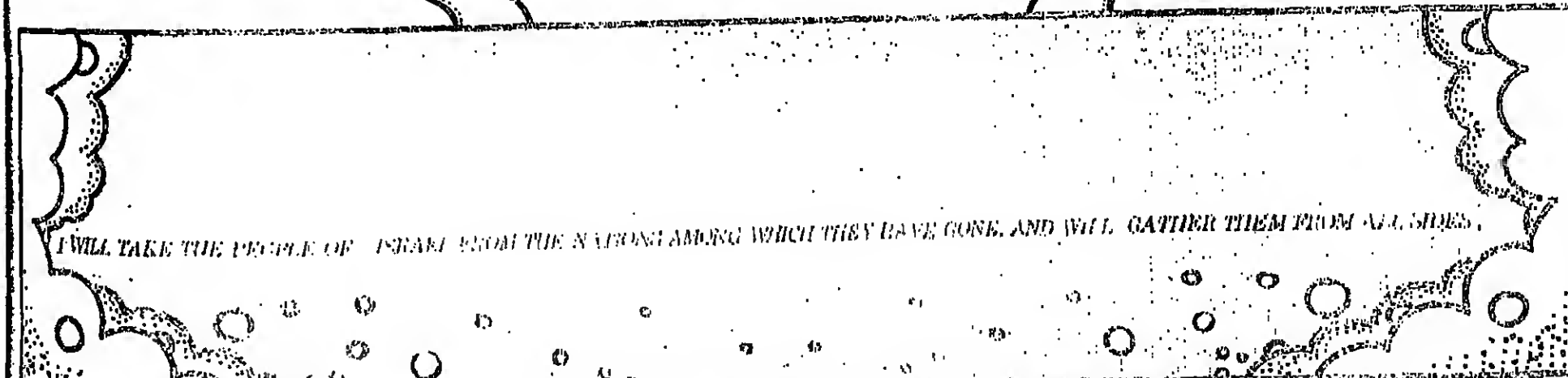
## THE DRY BONES

THESE BONES ARE THE WHOLE HOUSE OF ISRAEL  
BEHOLD, THEY SAY OUR BONES ARE DRIED UP, AND OUR HOPE IS LOST



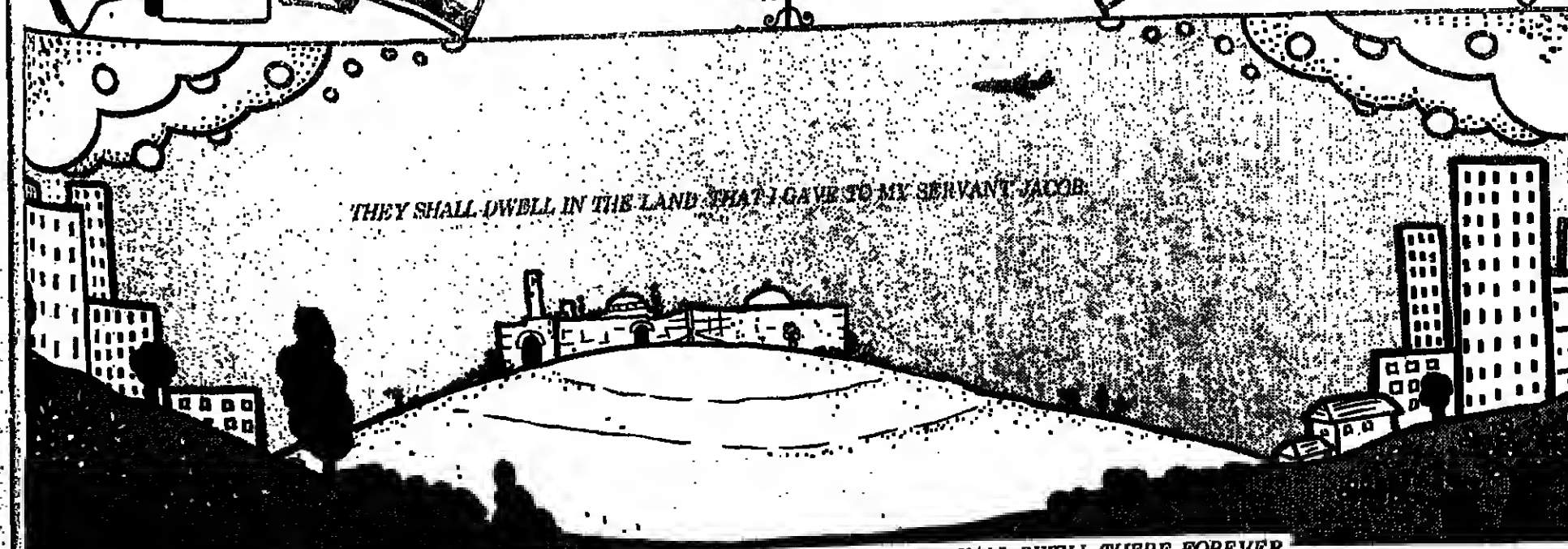
O MY PEOPLE, I WILL OPEN YOUR GRAVES - AND YOU SHALL LIVE.

AND I WILL PLACE YOU IN YOUR OWN LAND



I WILL TAKE THE PEOPLE OF ISRAEL FROM THE NATIONS AMONG WHICH THEY HAVE GONE, AND WILL GATHER THEM FROM ALL SIDES.

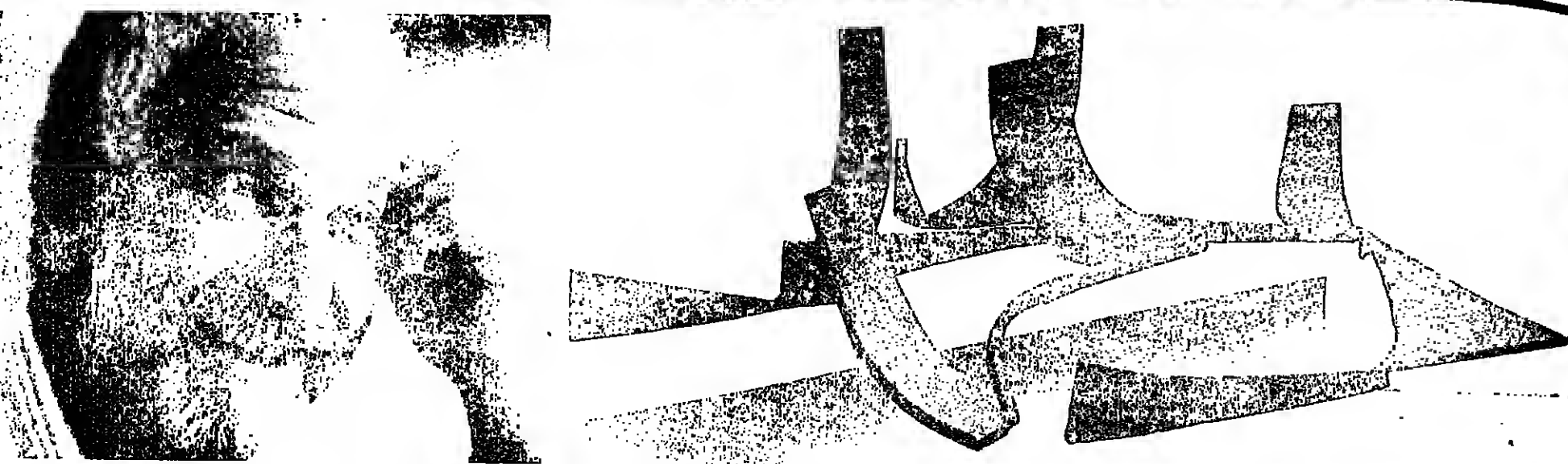
AND BRING THEM TO THEIR OWN LAND,  
AND I WILL MAKE THEM ONE NATION IN THE LAND,  
UPON THE MOUNTAINS OF ISRAEL.



THEY SHALL DWELL IN THE LAND THAT I GAVE TO MY SERVANT JACOB.

THEY AND THEIR CHILDREN AND THEIR CHILDREN'S CHILDREN SHALL DWELL THERE FOREVER





Anthony Caro: and right, a table sculpture in painted steel, one of 18 currently on show at the Tel Aviv Museum.

"CHANGE your habits if you want to be a sculptor," was the astute advice given to Anthony Caro by the celebrated American art critic Clement Greenberg in the summer of 1959. What transpired is now history — from the early '60s Caro has been considered one of the most important contemporary sculptors. Through his ability to invent he has carried the art of sculpture beyond its accepted convention and has had a tremendous influence on the younger generation including Philip King, Tim Scott and Isaac Witkin and the Israeli Kadishman, Schwartz and Halahmy. The same Greenberg wrote in 1965: "No other sculptor has gone as far from the structural logic of ordinary ponderable things."

Born in London in 1924, Caro comes from an established Jewish family whose roots possibly reach back to Rabbi Joseph Caro, the author of the *Shulhan Aruch* (Code of Jewish Law). He indicated that this trip — his first — to Israel was charged with all kinds of childhood recollections and parental instructions. Nurtured on the post-World War II modernist styles of Moore, Hepworth and Epstein, Caro said he found himself tied to the "literal and poetic syntax" of English art. "I was consequently forced into abstraction" as a way of shrugging off the restrictive visual grammar in favour at the time.

Through his meeting with the American sculptor David Smith (the same year Greenberg shocked him into orbit), and having

## Caro's table sculptures

GIL GOLDFINE visits the Caro exhibition at the Tel Aviv Museum.

previously been drawn to the Cubist sculptural tradition of Picasso, Gonzalez and Chillida, Caro began to construct large, non-figurative pieces from existing steel forms. Abandoned beams, scrap sheets, tubing, girder ends, grills and lengths of angle iron became his basic materials. He quickly replaced David Smith, after his death in 1965, as the pivotal figure in this oeuvre.

CARO'S total rejection of the figurative, monolithic and anthropomorphic tendencies, even in their abstracted formalizations, led him to place his sculptures on the ground, thereby negating the traditional base or plinth and undermining the concept of "objecthood."

In an attempt to cancel what he called "the arty look of raw steel" and to eliminate any chromatic association with bronze, Caro also painted his sculptures. "There had to be total anonymity," he stated. "No credits, no titles and no reminders."

Unlike Smith, who maintained a vertical orientation, Caro organizes his pieces on a horizontal axis, assembled from by form so that the effect, to quote William Rubin of New York's Museum of Modern Art, is "to thrust interest entirely into the relationship be-

teen parts — or otherwise said, into 'composition' pure and simple."

Caro's work can be compared to a painted surface in the contemporary mode of abstract expressionism and colour field painting. In that it is decidedly expansive and non-naturalistic. We study his typical piece by moving our eyes across the space it occupies, not necessarily absorbing the whole but seeing, according to Fried, the "mutual and naked juxtaposition of steel units...the mutual inflection of one element by another..."

Caro himself looks to Donatello as a master who utilized the flatness of planes to secure a restful yet purposeful position in space. He appraises his "David" or "John the Baptist" in architectural terms as having a front, back and sides while not containing the "corkscrew" condition created by other Renaissance carvers. Caro writes (*Art International*, May, 1974) "...in his free-standing sculptures, Donatello really puts flatness to work... they ask for responses from the eye alone, reminding us of our bodies only in a removed sort of way." And as a comparison "...the eye is not forced to glide and elude around the form as in Michelangelo's sculptures of counterfactual people."

SINCE 1966, in addition to developing his large, ground-based, low-lying sculptures, Caro has produced more than 800 table sculptures, 18 of which are currently on view at the Tel Aviv Museum. It is an excellent exhibit organized by the British Council and a must for anyone interested in contemporary art.

Unlike his major works, which actually exclude the spectator from participation, these smaller pieces, by virtue of their scale and greater linearity, seem to contain organized rhythms and gestural markings that are more inviting and contain a semi-objective nucleus.

The fact that they sweep into the room from the table ledge, or fold over in cascading planes in the direction of the floor, makes the visual experience a more human one in ideal if not in content. One's ability to see the sculptures in their entirety in single frames, generally looking down onto the top surfaces, also places them in a human context, since their scale is related to people and not merely to a room or a horizon.

WHEN ASKED about his methodology, Caro, who once taught at Bennington College and today teaches at St. Martin's School of Art in London, replied: "My work is totally intuitive and

improvisational. I start not from a problem but from the way things are going. I want a sense of spread, or I want to keep it moving, or to be very still or to twist a little. It is an art of choosing 'what' (pieces of scrap steel) that I can use to the studio from the yards for eventual inclusion or rejection in my sculptures."

CARO'S work germinates from the bottom up, so to speak, without pre-planned architectural devices or drawings; it is musically oriented as he bangs out and welds note by note, form by form. "I learned from my good friend Ken Noland (the American painter) that quantity is a good thing, and that it is important to work through a piece, to pursue its end by perseverance without stopping for interim judgments. I keep going till it's finished and then chuck it out as a failure or keep it as a success."

Despite this fundamental and practical approach, Caro masterfully stacks and organizes volumes and linear appendages. From the earlier lustrous-painted, industrialized-looking pieces, to the most recent rusted and varnished steel, Caro has maintained a beautiful balance between built and edge, plane and line and volume and air. By the same token, he sets up a visual ambiguity — the sculptures "spread their wings" into space but physically grasp the edges of the table. However, there is never a neutral stance; his compositions dance, swirl or sweep with a vigorous vitality and an uncompromising sense of rightness. □

Omri Nitzan, who showed his brilliance in *Of Hypocrisy and Frivolity* and *The Treasurer* here shows his ability to bring out the best in actors.

THERE ARE no bad performances by the cast of *Shraga Harpas*, a young actor who showed promise in several previous productions, here fills it with forceful, sensitive acting as Avram; Nissim Asikri gives a studied — albeit too studied — portrayal of the crook Albert; Rivka Urbach is a touching Miriam, the crippled sister; Eran Dagan provides comical relief as Miko the clown; Alex Klatskin is a pathetic Eddy, in love both with Avram and his girlfriend Mona; Cohen as Saul, and Rafi Tavor as the Arab boy are all authentic. Rafael Klatskin, an actor unable to turn in a poor performance, is marvellous in the cameo role of the father.

The set by Eytan Levy, of heaps of garbage and squalid shacks, looks as authentic as the acting.

## Social outcasts

### THEATRE

Mendel Kohansky

with only a remote semblance to standard Hebrew. I admit that I missed a great deal, which only proves how limited my social life is.

Despite these assets, *Deep Waters* is far from being a successful play; it contains a great deal of good material which the author has failed to bind into a cohesive whole — raw fragments of life in search of structure. This lack of structure is most obvious in the inconclusive ending, which

comes abruptly, as if the play had been arbitrarily cut in the middle, leaving the spectator puzzled and dissatisfied.

*Deep Waters*, the sixth play by 23-year-old Hillel Mittelpunkt, shows that the young author is still groping, unable to fuse form and content. The play could have greatly benefited from some thorough re-working before it was staged.

If *Deep Waters* is a partial success, it is largely due to director Omri Nitzan. In lesser hands it might have been a disaster. Thanks to him, we have here a display of first-rate acting by a cast welded together in a well functioning ensemble, and many scenes have been given an added dimension by the director's imagination. He built up the relationships, giving them a tactical character; the people are in constant physical contact, whether in tenderness or in violence. On the margins of civilized life they have retained a natural human desire for physical contact with fellow human beings.

# Dishonouring the flag

MANY ISRAELIS displayed the national flag yesterday. I hope they showed greater respect toward it than what is illustrated by the picture on this page. It was snapped by Jerusalem Post photographer Lester Millman a couple of weeks ago during the Samaria march of the nationalist Gush Emunim supporters.

Perhaps Lester and I are so appalled by these scenes of disrespect because we grew up in the United States. The American tradition of honour to the national flag seems sorely lacking in Israel, where respect towards the flag such as we know finds its parallel only in the Jewish attitude toward Torah scrolls and other religious books. Some people here suggest that the gentle nations' veneration of flags borders on idolatry, and we should not emulate it. Still, between idolatry and using a flag as an umbrella or blanket, there must be some middle path.

I SPENT the latter part of last week trying to find out what laws, regulations and customs exist in Israel concerning the manufacture, sale and display of the national flag. Perhaps the most surprising discovery was that I was unable to find any official publication in simple language which would instruct the citizen in the proper use and care of the national banner. Officials at the Foreign Ministry and Prime Minister's Office were most willing to help me — but they had no ready answers to many of my questions, such as whether you should bring all flags indoors at night, and how to dispose of a flag which is damaged beyond repair.

There is on the statute book a 1949 Law for the Flag and Emblem, and in 1963 regulations on their use were passed by the Knesset. These require respect for the flag and emblem, and provide punishments for disrespect, but they leave many questions unanswered.

I WAS told at the Prime Minister's Office that a committee had once been appointed to draw up specific rules about the flag, but it never completed the job. The defence forces, of course, have their own customs and regulations about the national flag and the unit flags, but these have never been officially adapted to civilian usage.

Various youth movements have their own regulations on the matter, and Herut's youth movement, Belar, even has its own peculiar method of folding the flag — lengthwise twice, and then in accordion folds of about 10 cm. each. The American flag I recall from my Scout days, in a folded triangular fashion, with the stars ending up on the outside.

FROM THE VARIOUS types of Israeli flags seen on the market — cloth, plastic, paper, in all sizes and shades of blue, you might suspect there were no guidelines for the manufacture of a proper flag. There are. The basics were set down in a Declaration on the Flag of the State of Israel issued by the Provisional Council in 1948. It shows a picture of the flag as we know it, and gives the

measurements as 220cm. long and 160cm. wide. By law, any flag which maintains these proportions is "kosher." The relative sizes and placing of the blue bands and Shield of David are also stipulated.

In addition, the Israel Standards Institution in 1964 drew up a *mitvat* (specification) for the exact way in which an Israel flag should be manufactured. This, however, is not a "standard" and does not have any official status. The specification is meant to be a guideline for the Purchasing Managers' Association, who are the buyers for public and other large institutions. The specification stipulates that a flag should be made of cotton or drill, that the bands and shield should be sewn on (not printed), and that the colour of the thread should match the cloth.

THE SHADE of blue used in our flag is an interesting story in itself. Veterans of Zionist movements will recall that they used to sing about *chelet-lavan*, which means sky-blue and white, and the early Zionist and Israel flags did, indeed, have a lighter shade of blue than what we know today. The 1948 Declaration on the Flag stipulates the colour as *chelet canah* — dark sky-blue — while the 1964 specification of the Standards Institution specifies *la ohol* — blue. The *Encyclopaedia Judaica* states that while the original resolution called for dark sky-blue, "this was later changed to blue for better visibility at sea."

IN THE terminology of our flag manufacturers this colour is known as "Hapoel blue" — after the bright blue shirts of the Hapoel youth and sports movements. In English, it might best be described as "royal blue."

I paid a visit last week to one of those flag manufacturers, Weizman Flags, at 8 Brenner St. in Tel Aviv. Its workshop is around the corner on Allenby Road, in an upstairs flat of a burnt-out building. It is a family business, today run by Israel Lehman and his wife Yehudit, whose parents founded the firm as a garment workshop, but switched to flags after they were commissioned to make the first flag of this new-born Israel Army in 1948. Today, it makes all sorts of flags and banners, from tiny Israeli flags to decorative banners of the Maccabi Tel Aviv basketballers.

Weizman Flags makes the national flag in the five standard sizes set down in the Standard Institution's specifications — but otherwise it does not follow them to the letter. The firm has just about stopped sewing the Shield of David on all except very big flags. Instead, it prints the six-pointed star in a silk-screen process. This, it openly admits, is a cheaper way to do it, and Mr. Lehman claims it has an added advantage: "The flag is lighter in weight and waves better in the breeze."

PRICES OF flags, like everything else, rise with the general inflation, and are particularly influenced by the prices of cotton fabric. Still, I found the prices of national flags quite reasonable.



(Lester J. Millman)

flag is hoisted first and lowered last.

The law does not stipulate whether the national flag can remain outdoors at night or in the rain. In practice, it seems to be the custom to lower at sundown those flags which are on poles (as at army bases or youth camps), but to leave outdoors at night or in rain flags which are put up for decorative purposes — such as the hundreds put up by municipalities for special occasions.

It is specifically prohibited by law to use the national flag or the State emblem for "commercial, business or professional" purposes, without special permission from the Ministry of the Interior. This would prohibit printing flags or emblems on items such as jeans or T-shirts (though it does not forbid the manufacture or sale of flags *as such*). By the way, it is also forbidden to make use for such purposes of any image "so like the flag of the State that it can mistakenly be thought that it is the flag."

Probably because of the snob appeal here of things foreign, it is more common to see the misuse of other national flags on commercial products than our own. The Carmel Market in Tel Aviv is this season selling children's shorts which picture something very like the American flag — but on close inspection, one realizes it has only 28 stars and the letters U.S.A. in the midst of the stripes.

I don't know what attitude the American authorities adopted to all the vulgar products based on the Stars and Stripes that blossomed in last year's Bicentennial celebrations.

In Israel, disrespect to the national flag is punishable by a prison sentence or a fine, or both. In practice, only very flagrant acts of desecration are prosecuted.

In international practice, a flag flown upside down is a signal of distress. Israel is one of the countries where this will not help. Our national flag looks the same upside down as right side up. □

Martha Meisels

## MARKETING WITH MARTHA

You can get one big enough for the running up a flagpole for around IL100.

If that is what you want it for, the law is quite specific: the pole must be at least three times as high as the width (the narrower side) of the flag. You may not fly two flags on one pole. You may fly the flags of other nations, provided all

the flags are the same size, and no flag is flown higher than ours. The Israeli flag is to take the position of honour — on your right side, when you are standing inside the building facing outward. (The Foreign Ministry tells me there are occasions on which a guest's national flag is given the place of honour.) If flown with others, our

## CULINARY NOTES

Haim Shapiro

## Vienna salad



VIENNESE food isn't all whipped cream. In fact, at a recent luncheon for the press, presiding Eddie Florin promised, the Tel Aviv Hilton's Austrian Food Festival, the chefs chose to forgo that particular item entirely.

The cholos was a wise one, I, for one, would rather go without whipped cream than settle for an imitation. On the other hand, chef Walter Plisard did manage to come up with a shoulder of veal which he cooked as he would a ham. This result was delicate and exquisite.

The festival, sponsored by Austrian Airlines, is to run from

April 25 to May 5, every night except Friday. If, as Hilton manager Eddie Florin promised, the dinner costs IL100 to IL110 per person, it will be well worth it.

The strudel alone, prepared with paper-thin dough, makes a visit worthwhile. As any cook knows, one may have a perfect recipe for strudel, but without the proper talent for stretching the dough, it can be either thick and heavy or full of holes and unusable.

Many of the dishes served were of the type that demand expert preparation, but at least one was tasty, easy to make and inexpensive.

It was a refreshing salad of boiled beef, served as one of the many first courses. Those who prefer could serve it as the main course for a light summer meal. The Hilton gives a recipe for two. Perhaps the salad is intended for especially intimate circumstances. I have increased the proportions to serve four or five.

TO PREPARE the dish, make about half a kilo of boiled beef.

This is, of course, to be had by slowly simmering a nice piece of shoulder or rib with onion, carrot, bay leaf, celery, allspice, salt and pepper for a few hours. Naturally most cooks will want to make more than half a kilo and use only a part for the salad.

Since the beef very thinly and mix with a large thinly sliced onion, a chopped green pepper, a chopped pickled cucumber and a few pieces of pickled gamba (sweet red pepper). Season with oil, vinegar, salt and pepper and chill for a few hours before serving.

Decorate the salad with lettuce, tomatoes, pickles and parsley. □